Christmas Offering

By

LEONTYNE PRICE

And

HERBERTvon KARAJAN

THE VIENNA PHILHARMONIC ORCHESTRA
AND CHORUS

LONDON STEREO

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RANGE

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FREQUENCY STEREOPHONIC SOUND

A Christmas Offering

LEONTYNE PRICE (soprano)

HERBERT VON KARAJAN

conducting Members of

THE VIENNA PHILHARMONIC ORCHESTRA
The Singverein Der Gesellschaft Der Musikfreunde
The Wiener Grosstadtkinderchor

This record and hor followill o existence must be well nigh unique in the find that is popularly called "the music business." It indeed that such a celebrated singer and internationally powerful conductor should evidence such boundless admiration for each other's art. To listen to von Karajan talk about Price, or Price discuss von Karajan is to witness the glow of a deeply felt professional respect and artistic communication. It was Herbert von Karajan who suggested that the recording be made, and the idea was enthusiastically welcomed by Miss Price and the A & R directors of London Records. This record then, so appropriate for the time of year when brotherhood and good will are uppermost in our minds, is truly the result of a labor of love.

T. A. McEWEN Manager-Classical Division London Records



Side 1

Band 1—Silent Night (Gruber; Mohr) (2nd verse sung in German)

Band 2—Hark! The Herald Angels Sing (Mendelssohn)

Band 3—We Three Kings Of Orient Are (Hopkins)

Band 4—Angels We Have Heard On High (Trad.)

Band 5—O Tannenbaum (Trad.) (Sung in German)

Band 6—God Rest Ye Merry Gentlemen (Trad.)

Band 7—It Came Upon The Midnight Clear (Willis; Sears)

Band 8-Vom Himmel Hoch (Bach; Luther) (Sung in German)

(All compositions arranged Meyer)

Side 2

1—Sweet L'il Jesus (Trad. arr. Meyer) (Unaccompanied)

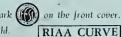
7 Ave Maria (Schubert, arr. Sabatini) (Sung in German)

O Holy Night (Adam, arr. Totzauer)

Ave Maria (Bach, Gounod, arr. Sabatini) (Sung in Latin)

Bana 5—Alleluja (K. 165) (Mozart)

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Back to cruelty – Wanda's loving boy – S.A.I.D. – Stairs and halls – Silent World – Cancer and drugs lwo Jima song – Final Fog (Brouillard définitif) – Rue de Siam – Submarines and Icebergs.

Distribution

PATHE MARCONI EMI @ 1981

Face A

Back to cruelty: (Pascal - Darcel) 2' 44" Wanda's loving boy: (Pascal - Darcel) 4' 11"

S.A.I.D. (Pascal - Darcel) 3' 30"

Stairs and halls: (Pascal - Alexandre) 3' 47"

Silent World: (Pascal - Darcel) 5' 07"

Face B

Cancer and drugs: (Pascal - Darcel) 3' 38"

(Pascal - Morinière) (Pascal - Darcel) 5' 45" Iwo Jima song: (Pascal - Morinière)

Final Fog (Brouillard définitif): (Pascal - Darcel) 2' 57"

Rue de Siam; (Pascal - Alexandre)

Submarines and Icebergs: (Alexandre - Darcel)

© 1981 ED. CLOUSEAU

Musiciens

Thierry Alexandre; basse. Franck Darcel; guitares. Éric Morinière : batterie Philippe Pascal: voix

Invitės

Philippe Herpin: saxophones. Daniel Pabœuf: saxophones Mico Nissim: claviers Éric Le Lann : trompette.

Produced by Steve Nye of Air Studio (London). Recorded at Studio Ramses (Paris) by Steve Nye assistant Laurent.

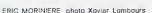
Mixed at Air Studio (London) by Steve Nye mixing ingeneer Jon Walls.

Executive producer Thierry Haupais

"Philippe remercie Anne pour sa collaboration".

Conception: Marquis De Sade.

Réalisation : Xavier Lambours - Arnaud Bauman.





It's vary early Dand Wanda sleaps so soundly Undernaath the dim moonboams

Just to scream in your ears Now listan to your-lovar- is acuta pain the highest pleasure? It's vary early Wanda weeps so loud I taste her lips with my teath

R - and now I realiza / how bright / how wild were her eyes I lift you of the sheets and stand you up on your feet To start the odd ceremony

Tha whola world is dead when I come up to your bed

Let our desires lead us let the pretence and masks Stand in for us to hit the mark

Farther and farther and farther in search of strongest pleasure I stand you up on your feat oh how thrilling to fead A sickly bird with ona's sead

R - and now / realize how bright how wild were her eyes It's vary early Wanda sleeps so soundly in the shelter of my dreams The last words she spoke were getting stuck in her throat Sorry I plaad not quilty

We had one single thing we could share Our yearning for unknown pleasures

I was lying to myself

Cos I could do nothing else when standing facing the mirror

R - and now I realize I how wild I how sad were her eyes and now I realize I how blind I how mad it was to try to reach paradise I was so pleased To see Wanda down on her knees

I was so pleasad to sae Wanda groveling at my feet



PHILIPPE PASCAL

photo Xaviar Lombours

I lia awake in soma silant night Every word and sound in wedged in the air I think I'd like to stand up right And with all my might to hang on to your hair

I wanna die for a little while... The dreams and thoughts where I locked myself Just kept my hands from scratching my face Life's growin' dark, the colors are dying And now my world is gatting bent out of shapa

I wanna die even for a while. Could I make out your laughter? Could I laugh with you? I just want to touch your eyes I just want to touch your smile Oh just your smile. Your eyes, give me your eyes, restore tome the colors of this scane Your lips, lend me your lips, discover some meanings to my screams But the silence is drawing closer and closer

I wanna die just for a while Could I make out your laughter And laugh with you - laugh with you I want a noise, a voice to talk with I need a voice I could fall in love with I lie awake in some sllent night The things I clutch at crumble down to the floor I need a voice I could fall in love with So puil out the sounds that are wadged in the air want a noise a voice to talk with Any kind of noise that could alter my world I nood a voica I could fall in love with Gimme some sound in my silent world Hay!

I watch over this ash-colored island At the edge of the world Where the red deep pools of blood Seem to light the black sand And I watch over

R - because they sent me away / to this far away place My rifla and I dug a hole in the night I'm one of these voices these yellow ants noises I stare at the landscape around A strange blend of corpses and stones We erected new kinds of mounds Made of rusty and broken bones Sharper than splinters Watch over it for ever

R - and I'm still there in the desert of nowhere Yes I'm still here but who cares over there Haisen Da (war is over) I fight for what's right Protect the light from darkness On the Suribachi hill I fight for your life Protect your heart from the sickness I've got ten men to kill And I don't care about the reasons 'cos all I am's a lethal weapon

R - singing iwo jima songs Iwo jima songs Iwo jima songs / all my life long Haisen da... we don't believe that Oh what a great thing to feel Your will is harder than steel If you obey orders, they say The day will never fade away So now I fight for what's right So now I fight for your life Don't take away my illusions

R-singing iwo jima songs... set mind on fire And I don't care about the reasons / 'cos all I' am's a lethal weapon That's all want to be

Mummy

The fire still burns inside Its flames ate up my mind But it's quiet inside my mind clean inside my mind Though it's dead inside I left mankind behind The ideal is now in sight It's no sacrifice I paid the price To design my life As a straight line The fire still burns inside Its flames consumed my life It's so quiet inside clean inside Nothing more to find Lleft mankind behind The ideal is now in sight It's no sacrifice To pay the price To design my life As a straight line

S.A.I.D. is the slogan

Read and repeat it

Four letters sewn above the numbers

Until your dreams slip through your fingers We're leaning to the East Where people rest in peace S.A.I.D. is the slogan
Four letters sewn above the numbers (on your right shoulder) Until your brain slips through your fingers We're headed for the East To rest in andlass peaca No name no face S.A.I.D. is the slogan Four letters sawn above the numbers Speak it or sing it Until your will slips through your fingers We 'ra moving to the East We 're gonna rast in peace S.A.I.D. is the slogen Four letters sewn above the numbers Live it and breathe it Until your soul slips through your fingers We 're living in the East Buriad deep in endlass peaca No name no face

Join the crowd of achoas of yourself.

Heads of motionless men are bending Over the receding ground Useless hands are laid on knees
It will be so nice to shoot them down Back to cruelty back to cruelty Four these tet men cut off from real lite
By connected tilters set in line Tone down the keenness of their sight To dull just like a blunted knite

Back to cruelty when starvation is staged Back to cruelty to make up for their tedious lives

Back to cruelty back to cruelty
Outsides a run ot coded pictures They try to sort out once again But truth slips out between their tingers With the handling of these cards in vain Back to cruelty a word will never weep

Back to cruelty a book will never bleed Remember thoughts are a waste of time That keep you trom ection and tight

Remember to think is to stare at oneself Another way of staying deaf and blind Back to cruelty get rid of cold white visions

Beck to cruelty they're through with emotions Strike to make the fat men utter Cries of hatred cries of anger Beat their flesh to shake them out Ot obscene sleep now let them shout Back to cruelty back to cruelty

Don't stay behind your window Don't kill your crawling shadow That holds you to the floor

Back to cruelty back to cruelty and beat them

I'ma thankin a you

THIEDRY ALEXANDRE



photo Xovier Lombours

They said I could make my own way to the door, That somewhere up there, may be even see the dawn I'm running out of breath Tearing up and down the stairs
I rush from here to there in mad purposeless frenzy

And with every step I take, quicksands close in over me Who listens to my calls

As I'm running through the halls? May be another day

When I'm another man.

They shaved my body clean and all my teeth were filed I was drained of every impulse and brought back into line

Who listens to my calls
When I'm running through the halls

May be I'll do tor you All the things I can't do Were you to ask me

I'm running out of breath

Tearing up and down the stairs
They said I could struggle out of here, all by myselt
That some where, up there, I could really breathe the air!

Who listens to my calls As I'm running through the halls

May be another day When I'm another man We'll swim to the surface My head close to your face To find another place We'll stand and wait for burns The deep bites of the sun We'll stand and wait for burns The deep bites of the sur But the foot falls echo And it sounds like a wave Crashing agains the steps Of those steep and dark stairs That lead to desert halls Were the foot falls echo

help I'm drowning



FRANCK DARCEL

photo Jocques Lousse

Sous les morsures aveugles, la lumière agonise Le jour mis en pièce cicatrise sous les cendres Des nuits illuminées Éclaboussées des cris D'ombres sauvages traquées qui se laissent prendre Douce uniformité (trait noir sur nos regards) De formes émoussées Fondues dans ce brouillard définitif
Don't lay your eyes on my mind

Down in Stammhein Don't lay your hands on my brain No place to hide

Les lendemains planitiés, nos souvenirs inutiles Le temps figé s'est résigné à hurler présent La musique psychiatrique

Tranxene, neuroleptiques S'infiltre en toi, guide tes pas, droit devant Les règles sont fixèes (un triangle sur l (un triangle sur nos rêves) Le décor est stressé Déformé dans ce brouillard définitif

Don't lay your eyes on my mind Down in Stammheim Don't lay your hands on my brain And no place to hide

And I hold myselt tight (In the final fog of Stammheim) It's a nice place to die

To be handed suicide La guerrilla urbaine pour s'extirper des sangles Accentue la pression, de l'ordre sur nos vies Ses gestes détournés

A la fin nous étranglent Implantent la peur dans nos pupilles rétrécies Nous sommes sous influence (il n'y a pas d'issue) Des larves sans détense Rejoins les chiens dans le brouillard définitit

Don't lay your eyes on my mind K7 methoden Don't lay your hands on my brain

Stemmheim-Belsen And I hold myselt tight In the final fog of Stammheim

It's a nice place to die To be handed suicide

Don't lay your eyes on my mind Down in Stammheim Don't lay your hands on my brain No place to hide Don't lay your eyes on my mind K7 methoden Don't lay your hands on my brain



He's walking down the Rue de Siam No longer running, no longer talking Towards the harbour and the quays Attracted by the long thin wound Of the sky watching him And the sea calling out to him D'you know ther're several ways ot dying You can make a list of them According to oifficulty She would long for the night Out of sheer weariness Her eyes went dull for she had forgotten And she gently subsides Nothing will break on the carpet No blood no blood, it's red and it's dirty And feels so bad He's looking for evidence along the quays and streets Some of the pieces of his life The reflection on the water The shadow on the ground Whisper to him something lurks behind eyes May be he will laugh about it He's walking down the Rue de Siam Where all things vanish as he walks past Even his memories of the bedroom Where they designed the metal network Whose strands grow taut and interweare Bring us together And bind us And they pull us apart In any case there's nothing behind it all The end of the path Why repeat same gesture
When you've reached the limit? And you're getting cramped in your suit And no spot on your suit No blood cos it's red and makes me feel so sick He's looking for evidence along the quays and streets Some of the pieces of his life The reflection on the water The shadow on the ground Whisper to him something lurks behind his eyes May be he will laugh about it He's walking down the Rue de Siam Further along there is nothing The horizon is a smooth wall

Down which rejected illusions drip That once drove him along There's several ways of dying And one way of keeping alive Floating between day and night Sheltered from rough seas and time Drifting along with the wind But out of weariness She asked for sleep to come
For eves to shut for the sake of oblivion Cos blood is red and blood it's dirty And it feels so bad He's looking for evidence along the quays and streets Some of the pieces of his life The reflection on the water The shadow on the ground Whisper to him someting lurks behind his eyes

Très profond, sous ma peau dans la viande Le réseau cancer Émet son appel Les pattes crispées se redressent et se tendent Pour creuser ma chair Le maître s'éveille... L'air se hérisse de bris de verre D'eclats de ter qui fixent mes nerfs Tu sais Marc : "Nul endroit où le fuir" (dans la nuit)

Cancer et drogues dictez vos ordres Cancer suffer pleese, pierce my nerves Nourrir l'horreur qui mutile les images Diktat de mes sens Dedans me remplace Digère mon corps, défigure mon visege Mais donne l'essurance L'empreinte sur le sable... Ma gorge crache des morts prétextes D'éclats de ter excision veine !

Tu sais Marc: "Je ne veux pas le perdre, juste l'oublier!" Cancer et drogues dictez vos ordres Cencer suffer, embrace my nerves Now dance to the rythm of my Cencer

Cencer et drogues dictez vos ordres Drugs of no suffer won't your please remove my nerves Très profond, sous me peeu dens le cheir le réseeu cencer Se regerde dormin Anesthésie le douleur, le lumière Aux mouvements lointeins Le pleie insensible... Calme clinique respire l'ebsence Reste en ettente du jour prochain Tu seis Merc "Nul endroit où se fuir dens le nuit" Now dance to the rythm of my Cencer and my drugs



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MANFRED MANN CHAPTER THREE





MARKED MANN HAPTER

In June 1969 Manfred Mann pop group disbanded after $5\frac{1}{2}$ years of successfully making hit records.

Manfred Mann Chapter Three was formed by Manfred Mann and Mike Hugg, who had originally formed the Manfred Mann pop group in 1963.

THIS L.P. WAS RECORDED BETWEEN JUNE AND OCTOBER 1969 IN THE OLD KENT ROAD AND REPRESENTS IN GENERAL WHAT WE PERSONALLY HAVE BEEN WANTING TO DO FOR SOME YEARS.

Mike Hugg_Piano-Vocals

Manfred Mann_Organ (police whistle)

Bernie Living_Alto-Flute

Steve York_Fender-Bass (guitar-harp)

Craig Collinge_Drums

Recorded at Maximum Sound Studios Engineer: Dave Hadfield

Produced by DAVE HADFIELD

Brass arrangements by Manfred Mann and Mike Hugg

Additional Brass arranged by Derek Wadsworth

We would like to also thank—Sonny Corbett, lan Fenby, Harold Becket, David Coxhill, Derek Wadsworth, Chris Pyne, Dave Quincy, Phil Kenzie, Dave Potter, Geoff Driscoll, Nick Evans, Madeline Bell, Sue and Sonny, Brian Hugg. SIDE ONE

Travelling Lady-Mann, Hugg

Snakeskin Garter-Hugg

Konekuf-Mann

Sometimes—Hugg (guitar Brian Hugg)

Devil Woman-Hugg

SIDE TWO

Time—Hugg (trumpet solo Harold Becket)

One way glass-Mann (vocals Mann)

Mister you're a better man than I
—M. Hugg, B. Hugg

Ain't it sad-Hugg

A study in inaccuracy-Mann

Where am I going-Hugg

All Songs Published by BELINDA MUSIC INC. (B.M.I.)



STEREO 24-4013

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BERNARD SZAJNER

120

THE INTEL ORDING COMPANY 36-38 HANWAY ST, LONDON, WIL



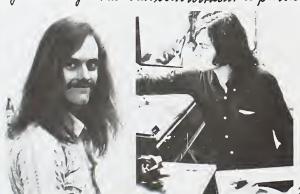






PSY(HOPATH*

it is not shange to be a psychopast to Ball world we're living in goes shaight to Ball felephone there's a season to feel so alone whom there's everynight a panner on your V it is really hard today to find some thruth Here's wen acid in your apple-juice I don't think it is too hard to understand there are people who don't even bust a helping hand They prefer to drown in water to drifting rand. . Some of them have already cast their dice They hade in alcohol or Jesus Christ and others grew completely ont of bounds now the festival of violence is all around sound mon the festival of violence in one more than a vision of many to get a heart attack time we've got nothing like a fail to was Hides Make the doctor Deckylls change into the mitter There is no law flat makes it justified you cannot rise against the common - herd lause the only thing that counts for them It's the fancy price of living In yellow dist. you took the chance to leave the bester track you are implicked it's such a mange effect you're fulling more than just a substitute most wo you better not fly to high in your suffish most a superint most as you know you have been town without a parachuse.



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RADIO STIPS/V.ECK (LYRICS)
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SUPERSISTER RETSISTER 9'14"

RADiO*

sleep well Sounds are soothing you suppell playing just for you (bilder when all your friends are getting so much they don't know in a world shallesse and growing weder, there's no way to go. so sleep well, somos cares your sleep well, hide away your lears you are heading for the right direction all you need to know barisfaction Alue is no more than instant on your radio. from this trune will last at least a little love, cause there is no need for felling older - with a radioand there is no sense in gitting bolder. turn is an and go.

voice.

SIDES *
PUDDING ANDGIS
TEREM. MUSIC FOR ?!
SALLET. (R.J.ST:PS/RVECK)
ARR: SUP. SIST. T:ME: 21'00'
BALLET in COOPERATION
WITH THE "METHERLAND DANCE
THEATRE" CHOREOGRAPHY:
FRANS VERVENNE











MATERIAL

Cliff Cultreri Michael Beinhorn Bill Laswell. Fred Maher SIDE A: 1. O.A.O. 2. On Sadism • SIDE B: 1. White Man 2. Process/Motion The music contained on this recording was conceived and executed between February and July 1979. The ZU phase.

All music written and arranged by MATERIAL. Published by
Special thanks to Don Davis for playing sax on "White Man."
Recorded July 23, 24, 25, 1979 at Eddy Offord's studio in Woodstock N.Y.
Engineered by Eddy Offord and Rob Davis
Photograph by Felipe Orrego
Produced by Giorgio Gomelsky

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SATAN'S MASTERPIECE New Fad "S-T-R-E-A-K-I-N-G" BROTHER MAZE JACKSON

SERMON PREACHED BY BROTHER MAZE Holland Road Baptist Church, Danville, Virginia Sunday March 10, 1974



* * * * *

BROTHER MAZE

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In a Jonastern Carden

THE IMMORTAL WORKS
OF KETELBEY

In a Monastery Garden

GOODWILL

Wedgewood Blue

In a Chinese Temple Garden

Sanctuary of the Heart

'Appy 'Ampstead . In a Persian Market

Phantom Melody . Bells Across the Meadows

In the Mystic Land of Egypt

New Symphony Orchestra of London

conducted by

Robert Sharples

THE NEW SYMPHONY ORCHESTRA OF LONDON conducted by ROBERT SHARPLES

Among man's most cherished possessions are his dreams and to Albert W. Ketelbey has been granted the inestimable gift of setting men's dreams to music. Many composers can set tunes dancing in our heads, but there are very few who, like Ketelbey, can send music penetrating deep down into us so that it is absorbed into our very being. It is undoubtedly this personal quality that accounts for Ketelbey's undying success, for the way that his music is played affectionately again and again in homes and concerts halls throughout the world. Like our favorite books, the melodies of Ketelbey occupy a special place in our hearts and we turn to them as to an old friend, often wondering why we have ever bothered to make excursions into new and less lasting works.

From Ketelbey's life story there stand out two factors which seem to form a part of the history of every great composer of light music: he rcvealed his talent at an early age and, in the course of a very full musical training, he showed aptitude for a wide range of composition. Before he had reached his teens he had already shown considerable accomplishment as a pianist and, at the age of eleven, he composed a piano sonata which was performed at Worcester Town Hall carning high praise from Sir Edward Elgar who was present in the audience. When only thirteen he won the Oueen Victoria Scholarship to Trinity College, London, and at the age of sixteen he was appointed organist at St. John's Church, Wimbledon.

Besides piano and composition, Ketelbey also studied 'cello, clarinet, oboe and horn in the course of his work at Trinity and he won many medals and prizes there as he has continued to do throughout his life. It is no wonder, therefore, that his pieces have always been renowned for their wide and careful orchestration; as we can see, he himself has full experience of playing many of the instruments which he uses to such effect. Nor are we surprised to find that as the years have passed a number of classical pieces for full or chamber orchestra have flowed from his pen in addition to the more popular works on which his fame particularly rests.

Ketclbey's first step after leaving college was to take a position as musical director to a touring light opera company and when he was only 22 he was appointed as permanent conductor at a leading West End theatre. Looking back now we can say with confidence that no better supplement could have been sought to his distinguished academic training. For the theatre must have brought him in close contact with the myriad life and color which he transmits to us so well

In only a few years Ketelbey struck the rich vein that was to win over to him the hearts of so many enthusiastic listeners. In a monastery garden came first and then In a Persian market, both immediately leaping to fame. Not long afterwards came Sanctuary of the heart which, with its musical accomplishment and ready emotional appeal, deserves to be placed firmly alongside the two pieces already mentioned. These were followed by the many descriptive pieces, included in these Ketelbey selections, all of which have grown to be firm favorites in their turn.

But indeed it is almost an impertinence to write about any of the pieces on this record, for not one of them stands in need of introduction and each one carries its own associations for every individual listener. These works contain vivid musical descripition, rich and satisfying melody, but they also contain something that is greater than both of these. There is in the touch of Ketclbey something that brings comfort to the lonely, that brings relief to those who are troubled, something that causes us to regard him not merely as a composer whom we admire but as a friend.

This London sfss long-playing record was recorded stereophonically under an exclusive process and bears the trademark (on the front cover. Look for this sign. It is your guarantee of the finest quality phonograph record available anywhere in the world.



PS 186

IN A

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RANGE

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FULL FREQUENCY STEREOPHONIC SOUND

MONASTERY GARDEN

ROBERT SHARPLES

FULL FREQUENCY

FULL FREQUENCY STEREOPHONIC SOUN

PS 186

IN A



THE MUSIC OF arnold schoenzere/volume 5

Suite for String Orchestra (1934)

The manuscript title additionally describes the work as "In Olden Style." Schoenberg was not in any sense aligning himself with the neo-classicism then in vogue; however, nor was he, of course, as was popularly supposed at the time, recanting his "method of composition with twelve tones." The declared aim of the Suite was loftily didactic. It was intended for American student orchestras, as the composer avows in a foreword to the score (not published as such) and in a letter to the late Fritz Reiner. Its didactic purposes were threefold: to demonstrate techniques of classical composition; to offer a model of instrumental writing and a vehicle for student orchestras; and to provide students with an introduction to, as the composer put it, "modern feeling" music. These considerations partly account for the Bachperiod forms and the key signatures, the composer's first since 1907, since which time and until this Suite, the trajectory of his development had been admirably consistent. But in at least one of his aims Schoenberg signally failed: he could not compose Gebrauchsmusik. His overestimation of the capacities of student string players was so great that even now, thirty years later, few major ensembles can perform the piece.

No matter how low Schoenberg appears to set his sights, the target he hits is high above the advertised one. The Suite is underrated, I think, in the first place because of the composer's own references to it; in the second because it is virtually unknown, even as Schoenberg goes, and, finally, because it falls outside the evolutionary thesis usually put upon Schoenberg. But by the gauge of mere delectation (dangerous as that may be) the Suite, when discovered, will be treasured by musicians and lavmen alike. I might add that Schoenberg obviously enjoyed composing it, and surely he had earned the right to a holiday from his evolution. The music flows as if it had been a long time sup-

pressed or held in confines. Now, having presented this brief for the defense, I must acknowledge that the music is the oddest Schoenberg ever wrote. I regret that the five movements do not stand in the chronological order of their composition, for it gives the lie to my own thesis of a progression in quality from beginning to end, with a marked upsurge after the *Adagio*, as if at that point the composer had suspended his hopes or, more likely, fears of reaching the public school system, and had really engrossed himself in the music. To me, anyway, the first movement is the least interesting, and the second the least successful (those disconcerting repetitions in the first violin part beginning at measure 182, the two-chords-toolong ending, and several rhythmically empty or attenuated passages), whereas the Menuet is a firmly made and attractive piece, and the Gavotte and Gigue are brilliant ones.

The oddity is not in these miscalculations, however, but in the fact that the music often appears to be evoking Tchaikovsky, a composer Schoenberg abominated. The Suite has even been dubbed Schoenberg's Baiser de la fée-albeit inaptly, Stravinsky braiding together where Schoenberg develops, and keeping to triadic centers like a compass needle where Schoenberg regards them largely as points of departure. Not only are some of Schoenberg's vaunted melodies Tchaikovskyan (see the third Largo section in the Ouverture, and all of the Adagio), but so are some of the figurations, such as the pizzicato episode in the Adagio.

Tchaikovskyan, too, is the pentatonic tune in the Più mosso of the Gavotte, but the coda of that movement, the serenest page Schoenberg ever composed, evokes a still stranger resemblance, that of Prokofiev's Classical Symphony. The demonstration of instrumental effects in the Gavotte, as for example the contrasting of subdivided string groups and solos with the full ensemble, and the varieties of modes of articulation—spiccato, saltando, col legno, tremolo, pizzicato—may have been didactic, but it hardly stops there and has none of that taint. Tchaikovsky's shadow still darkens the Gigue in one episode, but most listeners will be too involved in Schoenberg's art to notice, and if another composer comes to mind, it will be Beethoven rather than Tchaikovsky (I am thinking especially of the passage beginning at measSide 1:

SCHOENBERG: SUITE FOR STRING ORCHESTRA (ASCAP)

Ouverture (5:50)

Adagio (4:55)

Menuet (4:20)

Gavotte (6:05)

Gigue (7:00)

ROBERT CRAFT Conducting THE COLUMBIA SYMPHONY STRINGS

Side 2:

SCHOENBERG: SIX SONGS, Op. 8

Natur (5:57) Nie ward ich, Herrin, müd' (4:26) Voll jener Süsse (6:05) Wenn Vöglein klagen (5:46) Sehnsucht (1:32) Das Wappenschild (4:05)

IRENE JORDAN, Soprano ROBERT CRAFT Conducting THE COLUMBIA SYMPHONY ORCHESTRA



Side 3:

SCHOENBERG: FRIEDE AUF ERDEN, Op. 13 (8:00-BMI)

ROBERT CRAFT Conducting the ITHACA COLLEGE CONCERT CHOIR

BRAHMS: PIANO QUARTET IN G MINOR,

Op. 25 (Beginning) (ASCAP) Orchestrated by Arnold Schoenberg

Side 4:

Allegro (= 132: Schoenberg's metronome) (12:20)

BRAHMS: PIANO QUARTET IN G MINOR, Op. 25 (Conclusion)

Intermezzo: Allegro, ma non tanto (8:10) Andante con moto (9:40) Presto: Rondo alla Zingarese (7:50) ROBERT CRAFT Conducting the CHICAGO SYMPHONY ORCHESTRA

Produced by John McClure

Stereo-M2S 752 COLUMBIA Mono-M2L 352



Note: The new (1965) engraved edition of the score is less correct in several particulars than the 1935 photographic score of a handwritten copy (cf_{-},v) violas at measure 146 in the new and 1935 scores). Many changes of tempo are missing, though one of them, the ritard in measure 120, was correct

Six Songs, Opus 8 (1904)

The neglect of these orchestral songs is even less accountable than that of the Suite. After all, they are an evolutionary link in the development of a composer whose influence is already pervasive and on whom, as it now seems, the future of music will continue to travel. To object that all six songs together are too much to digest, or that the orchestral codas seem disproportionately long, or that Schoenberg's thumbprint is blurred by Wagnerism is not to explain the general lack of curiosity about these works. In any case, these criticisms are outweighed, if not canceled, by at least three of the songs: Voll jener Süsse, Wenn Vöglein klagen and Natur are among the most beautiful representatives of the literature of the orchestral lied. A fourth, Das Wappenschild, contains the gene of genius that can be found in almost everything Schoenberg wrote and employs the whole-tone scale that was to saturate his next opus, the Chamber Symphony, but it is, I think, remarkably bad. The Wagnerisms, or Valkyrisms, are surprisingly unmodified by intervening refinements whether from Strauss, Debussy or Mahler (who stands closely behind another song, Sehnsucht), and they sound very gauche. Forecasts of one kind or another occur in all of the songs, most notably of the Second Quartet in the middle section of Voll jener Süsse; but then, as I said, the songs are "evolutionary." The order used on this record was established by Schoenberg for a concert in 1912.

Friede auf Erden, Opus 13

The chorus Friede auf Erden (1907) is less rarely performed than the other music in the album, and is therefore less in need of a commentary. It is difficult music to sing a capella, even today, but the orchestral tuning-accompaniment supplied by the composer greatly weakens the effect of the piece.

Brahms: Piano Quartet in G Minor, Op. 25 Orchestrated by Schoenberg

This score, which dates from the late spring and summer of 1937, is the least known in the present album and, in fact, is not yet published (thirty years after performance!). It is, none the less, the most successful of Schoenberg's orchestral transcriptions, and it may still take its place in the repertory as "Brahms's Fifth," which is how Schoenberg once described it. He also defended his orchestration as Brahmsian, but up-to-date-an argument that has served as an apologia for some of the worst of contemporary orchestrations of the classics. The difference is not in Schoenberg's approach but in his imagination of genius and in his absolute orchestral mastery. Whether extensions of Brahms or not, Schoenberg's instrumental inventions do not violate the Brahmsian unity of the composition or, as they translate it to another medium, change the character of the Brahmsian expression. For the rest, we may remark that few other contemporary composers would have devoted so great an effort to the Hamburg master. That Schoenberg did so, and at the peak of his powers (boasting of his "fifty years of thorough acquaintance" as a qualification), is proof, if proof were needed, of how deeply he was steeped in Brahms's style. In our album, the quartet is intended to balance the Six Songs, Schoenberg stemming in almost equal measure from Wagner and Brahms,

This volume is the fifth in a series. Previously recorded

Volume 1... M2L 279/M2S 679* Volume II . . . M2L 294/M2S 694*

Volume III . . . M2L 309/M2S 709* Volume IV . . . M2L 336/M2S 736*

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the music of arnold schoenberg volume 5

SIX SONGS, OPUS 8

NATUR (von Heinrich Hart)

Nacht fliesst in Tag und Tag in Nacht Der Bach zum Strom, der strom zum Meer In Tod zerrinnt des Lebens Pracht, Und Tod zeugt Leben licht und hehr Und jeder Geist, der brünstig strebt, Dringt wie ein Quell in alle Welt, Was du erlebst, hab ich erlebt, Was mich erhellt, hat dich erhellt.

All' sind wir eines Baums Getrieb, Ob Ast, ob Zweig, ob Mark ob Blatt Gleich hat Natur uns alle lieb, Sie unser Aller Ruhestatt.

NIE WARD ICH, HERRIN, MUD'... (Petrarca)

Nie ward ich, Herrin, müd',
Um Euch zu minnen,
Noch werd' ich's sein,
Weil ich am Leben bleibe,
Vom eignen Hass doch nun ans Land ich
treibe,
Und kraftlos macht der Tränen endlos

Rinnen. Will lieber mir ein schön, weiss Grab

gewinnen, Als dass zur Schmach man Euren Namen

Als dass zur Schmach man Euren Namen schreibe

Auf Marmor mir, trennt sich mein Geist vom Leibe,

Der wohl nun mehr ihm länger wohnet innen.
Drum, kann ein Herz in Lieb und Treu

erfahren,

Fuch ohn' ihm Qualen zu bereiten.

Euch ohn' ihm Qualen zu bereiten, Gnügen, lasst diesem Eure Gnade widerfahren.

Meint Euer Zorn auf andre Art zu siegen, Er irrt, und wird nie, was er denkt, gewahren;

Das dank', o Lieb', ich mir und deinem Fügen!

NATURE

Night flows into day and day into night,
The brook into the river, the river to the sea.
Life's splendor is no more in death
And death begets life clear and sublime,
And every spirit who ardently strives
Pierces the whole world like a well.
What you have experienced I have
experienced,
What enlightens me also has enlighted you.

We all are offshoots of one tree, Whether branch or twig or marrow or leaf; Nature loves us all well, She is the place of rest for us all.

NEVER, MISTRESS, DID I GROW TIRED

Never, mistress, did I grow tired
Of courting you,
Nor will I do so
While I am alive;
Yet my own hatred drives me into the land
And an endless flow of tears robs me of
strength.

I would rather gain for myself a beautiful, white grave

Than have your name demeaned by having it written
On marble for me when my spirit,

Which still lives in it, leaves my body. So if a loving and true heart Suffices you and you'll not cause it torture, Let it feel your mercy.

If your ire believes in a victory of a different kind,

You err and you will never achieve your goal; For that, dearest, I thank myself and what you have ordained. VOLL JENER SUSSE... (Petrarca)

Voll jener Süsse, die, nicht auszudrücken,
Vom schönen Angesicht mein Aug'
empfangen am Tag,
Wo lieber blind ich war gegangen,
Um nimmer klein're Schönheit zu erblikken,
Liess ich, was mir das Liebst';
Und mit Entzükken ist ganz in ihr
Des Geistes Blick befangen,
Der, was nicht sie ist,
Wie aus einer langen Gewohnheit
Hasst und ansieht mit dem Rükken.

In einem Tale rings umher verschlossen, Das meinen müden Seufzern Kühlung spendet,

Kam langsam, liebesinnend ich zur Stelle, Da sah ich Frauen nicht, doch Fels und Quelle

Und jenes Tages Bild, Das unverdrossen mein Geist mir malt, Wohin mein Blick sich wendet.

WENN VOGLEIN KLAGEN . . . (Petrarca)

Wenn Vöglein klagen und in grünen Zweigen

Mit lindem Säuseln Sommerlüftchen beben, Wenn dumpfen Murmelns lichte Wellen steigen

Und um beblümte, frische Ufer weben, Sitz ich und schreib in Liebe hingegeben Und die der Himmel uns geruht zu zeigen, Die Erde barg, seh ich dann noch am Leben Und fernher meinen Seufzern hold sich neigen

"Warum ach! vor der Zeit dich so verbluten?" Spricht sie voll Mitleids.

Spricht sie voll Mitleids.
Warum nur Vergiessen aus trüben Augen
Schmerzensvolle Fluten?

Nicht klag' um mich, ich starb um zu geniessen

FULL OF THAT SWEETNESS

Full of that inexpressible sweetness
My eyes received from your beautiful face
on that day
When I should have preferred blindness
To avoid seeing lesser beauty,
I left what I loved most;
And overjoyed the spirit's eye
Is utterly enchanted.
If it is not her
The mind's eye hates and turns its back on
her
As if in long acquired habit.

In a surrounded valley,
Where my tired sighs find coolness,
I slowly, thinking of love, came to a place
Where I saw no women, but rocks and
spring
And the picture of that day,
Which, never letting up, my spirit paints for

No matter where I look.

ELEGY OF LITTLE BIRDS

When little birds wail and in green branches, With soft sighs, summer zephyrs tremble, When muted murmurs' lucid waves rise And weave around flowery, fresh shores, I sit and write, to love surrendering, And that which heaven deigns to show us And the earth had hidden I still observe as life

And from far off, bowing graciously to my sighs

"Oh! Why then bleed to death before one's time?"
She speaks, full of pity.

She speaks, full of pity. Why flood your dimmed eyes With painful tears?

Do not mourn for me; I have died to enjoy Eternal presence,

WIRED FOR SOUND

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MANNANA MANNAN

CURRENT SUPPLIED BY MARTY GOLD

R.1



WIRED FOR SOUND

SIDE ONE

REFLECTIONS IN THE WATER TI-PI-TIN BLUES IN THE NIGHT IN THE STILL OF THE NIGHT MAKIN' WHOOPEE LONELY GUITAR SIDE TWO

STELLA BY STARLIGHT YOU'RE THE TOP WHISTLE WHILE YOU WORK A FOGGY DAY MOOD INDIGO A BLUES SERENADE

CURRENT SUPPLIED BY MARTY GOLD

There is little likelihood that many of us have ever heard these selections played in this form—nor anything else, for that matter. There are violins, drums, saxophones, trombones, and some other conventional instruments, but there are also many unusual sound-producing devices. Some resemble the instruments we know, but appear to be one or two octaves out of place, others are quite strange. Some parts sound as though they might have been saved from bygone days of the theater organ, for they have the tones we identify as the Tibia and the Kinura and the English Post Horn. Heretofore the organ attempted to imitate the orchestra—this might be just the reverse. Then, too, there is reverberation, an artificial echo produced electronically and completely under the control of the recording

But in spite of the unique arrangement and the unfamiliar instruments, there is considerable charm in the music, for we recognize old favorites in new dress. Even without the titles we could almost guess the subject.

- and memories 1. Reflections in the Water. An especially apt v the smooth surface of a brook rippled wi some pleasant, some sad. Reverberation
- 2. Ti-Pi-Tin. Mexican in spirit, this reminds us of a marimba in a Tia Juana cafe—warm and lively and bright, and played by four deadpan natives with player-piano precision.
- 3. Blues in the Night. In the mood of the South, with the melody coming to us over the water in the cypress swamps. We hear bullfrogs and strange birds and the wind stirring the moss in the trees.
- 4. In the Still of the Night. More conventional, with the principal melody from the electric guitar, aided, augmented, and abetted by artificial reverberation.
- 5. Makin' Whoopee. Dissonant at the start, already living up to the title, then bright and gay, each phrase ending with a smile-yet the whole finishes with a musical representation of a hangover.
- 6. Lonely Guitar. An equally lonely cowboy trudging down the trail at twilight on his pinto, accompanying his ever-present guitar with a whistled melody as he goes off into the distance.

Side 2

1. Stella by Starlight. A new Stella-older perhaps, and richer in expe-

- rience, full of many moods from sadness to gaiety, sometimes even with the sparkle of champagne.
- 2. You're the Top. A kaleidoscope of tone colors, well fitting its complimentary title.
- 3. Whistle While You Work. This is one you can feel all the way-including the work.
- 4. A Foggy Day. Right for the mood, with the foghorn in the background, an occasional bell buoy, and outlines of familiar objects faintly visible through the swirling mists.
- 5. Mood Indigo. Here we have a canvas that's mainly in indigo, yet brightened up with lighter shades, slashes of electric blue, a few bold spots of scarlet, and with gold threads woven all through it.
- 6. A Blues Serenade. Now the guitar is played in a large, high-walled courtyard with little to dim the reverberation—a fitting and restful finale.

MARTIN GOLD, a native New Yorker, won recitals in Town Hall when ductor of many such names as and Charlie Barnet's, and he became associated with the ductor of many such names as a Sarah Vaughan, Georgia Gibbs Britishers. Among his Right, It's Dans Vaughn Month, Acoupthers. Among his compositions are Give Me the Right, It's Dawn A., Tell Me Why, Bright Red Convertible, and other popular tunes. Marty has teamed with Sid Ramin before on all of the Three Suns and Orchestra albums.

SID RAMIN began life in Boston, and was started on a musical career with the help of Leonard Bernstein. He has arranged for Les Brown, Lawrence Welk, Harry James, Ray Anthony, Camarata, Les Baxter, and other bands, and for the Milton Berle TV show for eight years. Versatile, he has Broadway credits for work on "Wonderful Town" and "Hazel Flagg"; symphony credits for adaptations of Gershwin preludes for the St. Louis and Kingsway orchestras, and for a Portrait of "Fats" Waller for the New York Philharmonic. C. G. McProud

Editor and publisher, Audio magazine

Conducted by Marty Gold, Assistant Conductor: Sid Ramin. Recorded at Webster Hall, New York City, July 9, 11, and 12, 1956. Recording Engineer: Fred Elsasser. Produced and directed by Herman Diaz, Jr. © by Radio Corporation of America, 1956

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SIDE I "Journey to the End" (24:15)

A. 1. Continuum/Warp (2:08) Composed and Performed by

Henry Wolff 2. The Illusory Body (4:11) Composed and Performed by Henry Wolff & Nancy Hennings

3. Skybells I (2:35) Composed and Performed by Nancy Hennings

4. Shadow and Distances (3:07) Composed and Performed by Hamza El Din

5. Skybells II (2:33) Composed and Performed by Nancy Hennings

6. The Silver Eye (4:10) Composed and Performed by Henry Wolff

B. 1. The Sword Behind the Buddha-Smlle (2:03) Composed and Performed by

Henry Wolff & Nancy Hennings 2. The Seven Sounds of Dissolution

Composed and Performed by Henry Wolff & Nancy Hennings

SIDE II "The Endless Journey" (23:40) 1. Leaving the Body (7:15)

Composed by Henry Wolff; Performed by Henry Wolff, Nancy Hennings, Drew Gladstone, Sandy Sawver

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3. Through the Vold (11:22) Composed and Performed by Henry Wolff and Nancy I-lennings.

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The first Tibetan Bells was recorded in London, England, and released in America the following year, 1972. Imitated by many, matched by none, the album quietly but quickly took a permanent place in the music of a New Age in search of a sound that would echo a new visionary consciousness. In the space of some few years Tibetan Bells came to be recognized as a landmark in the topography of that

Yet Tibetan Bells II, if anything, surpasses its predecessor. The new album is the outcome of further years of study, travel and experiment by Henry Wolff and Nancy Hennings, two musicians resolutely in quest of the "sound between the spaces." Bringing together musical elements never before associated, sounds vastly separate in time, space and tradition, the musicians have advanced across remote areas of sound only indicated by the earlier, pioneering Tibetan Bells. In the present record, Tibetan Bells II, the ancient resonances of the bells of Tibet are deployed within a musical framework uncompromisingly 20th Century, and Western. Tibetan Bells II is an unprecedented synthesis of the sounds of East and West, of Past and Present, of Then-Now, of Here-Beyond.

The instruments of the new album, as those of its forerunner, are exclusively the bells of Tibet. These remarkable instruments have been described elsewhere. Yet it is a striking fact that the tones of Tibetan bells — the indigenous products of a highly evolved yet little known Asian culture — have often been confused with the ultra-modern sounds of electronic music

Nothing could be further from the truth. The Tibetan bell tones, often thought to be "reminiscent of impulses of electronic origin, yet (are) too rich harmonically to have been produced by any synthetic process." In the present album there is no electronic tampering. "Often riding a haunting echo of unrivalled duration, the bells of Tibet are an 'audible smoky-mirror image' of a perceived domain beyond common hearing and beyond common sight.

The resonances of the bells owe nothing to outside sources. Unearthly, timeless, they are their own.

The musical idiom developed by Henry Wolff and Nancy Hennings has transported and surprised — Westerners and Tibetans alike. Their concert appearances in Europe and America have unfailingly been received with fascination and enthusiasm. But nothing has pleased the musicians themselves more than the reception given them during a visit to the monastery of H. H. Karmapa, near Gangtok, Sikkim. After taking initiation at the hands of the Karmapa, yogic master of the Kagyu sect of Tibetan Buddhism, the musicians went on to perform before him. It was then that the Karmapa, in a remark characteristic of his grave whimsy declared the music of the bells to be "the sound of the Void"

Tibetan Bells II was recorded in San Francisco in the summer of 1978. No pains were spared by the production team to capture the rich brilliance of the bells - a task all but beyond the most sophisticated London studio in 1971. Taking a single example, the astonishingly high frequencies of the bells - which eluded sound technicians in 1971 — are faithfully reproduced in Tibetan Bells II for the first time. With this album, paradoxically, the 20th Century recording technique has "caught up" with the subtle sounds of a music originating in the heartlands of Asia centuries ago.

ibetan Bells II is a space-poem in two sections, "Journey to the End", and "The Endless Journey". The music charts the progress of an individual "soul" or "spirit" as it proceeds through the last recognizable phases of existence.

The record opens at the precise instant that severance of Spirit from body becomes certain. The flesh has just crossed into the pre-death state. Physical life still persists, but Spirit and body both are irrevocably claimed by forces of the next existential realm.

Continuing, the music depicts the psychic events just before and immediately after corporeal death. The record closes as Spirit, distancing, is absorbed into the abstract energies of a limitless universe.

In the first episode, Continuum/Warp, Spirit is dizzily swept through the microscopic gap between this dimension and the next. Then, in The Illusory Body, with the flesh firmly gripped by agencies of disintegration, Spirit, exalted, now glimpses, rising before it, a mysterious and splendid geometry. Yet, perceptibly, there is a stir of regret at having to forsake the things of this world - family, friends, cherished objects, places - amongst which the whole of remembered existence has unfolded.

Skybells I tolls the forthcoming arrival in the next realm. However, in Shadow and Distances, Spirit, suddenly more reluctant than ever to abandon the earth, again strains towards previous existence. Misled by a stubborn residue of unknowing, Spirit attempts to slip the iron constraints to which it now is subject.

In vain. Irresistibly, Spirit is driven towards its irrevocable destiny. Once again, but with greater urgency, Skybells II peals the imminent migration. Then in a flash, through The Silver Eye Spirit beholds the quintessential beauty of the domain beyond. It is dazzling, and magnetic. Yet the radiant clarity proves almost unbearable. Spirit longs to press on.

But a harrowing ordeal lies in store. In The Sword Behind the Buddha-Smile, as Spirit struggles to disentangle itself, the



body is racked by the ultimate phases of vital disintegration. Then, in The Seven Sounds of Dissolution, alone Spirit must confront the naked absolute of death. There is no other way to journey to the

The Whole of "Journey to the End" may be thought of as comprising either a single instant of time, or the timeless reach of an eternity.

"The Endless Journey" consists of three major phases. Each traces a stage in the crystalline evolution of Spirit, whose residual body is now shorn off, as it is released from the last vestiges of terrestrial attachment. With Leaving the Body, and ascending through Astral Plane, Spirit, lightening, is progressively stripped of all lingering mortal encumbrances. Then at the last, in its transcendant aspect of pure, abstract vibration, Spirit sets out on its final journey Through the Void, across the vast of the universe.

-Henry Wolff

A Celestial Sound Production, produced by Stephen Hill and Bob Olhsson

Recorded by Bob Olhsson and Stephen Hill Mixed by Stephen Hill, and Henry Wolff and Nancy Hennings

Front cover, design and artwork by Nancy Hennings Back cover design by Nancy Hennings Back cover photograph by Stephen Hill Art direction by Jerry Takigawa

The performers and producers are grateful for many kind favours to the following artists and friends: Mark Eliot, David Fishman, Gary Grillo, Mickey Hart, David Hoffman, Steven Lampen, Sheldon Rochlin, Harry Sitam, Valley People, and Paul Buff (for Transamps), John Voelker, Zack, and to others who helped in countless uncanny ways.

A debt of particular thanks is owed to Hamza El Din, the distinguished musician, who generously took time out from a crowded schedule to grace this album with his Shadow and Distances.

Except for Leaving the Body and Astral Plane, both taped at an earlier date in Formentera, Spain, the whole of *Tibetan Bells II* was recorded during June, July and August, 1978, at Celestial Sound Studios. San Francisco, California.

Shortly after completing this album the musicians were grieved to learn of the death of a cherished friend, Neal Philips. An exemplar of the best of the spirit of the Sixties, early an admirer of Tibetan bells, Neal Philips survived the coldburn of the Seventies, till, nobly scathed, he was brought down in the autumn of 1978. We are, all of us, the poorer for his going.



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TBETAN BELLS I



HENRY WOLFF NANCY HENNINGS



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The resonances of the bells owe nothing to outside sources. Unearthly, timeless, they are their own.

The musical idiom developed by Henry Wolff and Nancy Hennings has transported—and surprised—Westerners and Tibetans alike. Their concert appearances in Europe and America have unfailingly been received with fascination and enthusiasm. But nothing has pleased the musicians themselves more than the reception given them during a visit to the monastery of H. H. Karmapa, near Gangtok, Sikkim. After taking initiation at the

hands of the Karmapa, yogic master of the Kagyu sect of Tibetan Buddhism, the musicians went on to perform before him. It was then that the Karmapa, in a remark characteristic of his grave whimsy, declared the music of the bells to be "the sound of the Void".

Tibetan Bells II was recorded in San Francisco in the summer of 1978. No pains were spared by the production team to capture the rich brilliance of the bells — a task all but beyond the most sophisticated London studio in 1971. Taking a single example, the astonishingly high frequencies of the bells — which eluded sound technicians in 1971 — are faithfully reproduced in Tibetan Bells II for the first time. With this album, paradoxically, the 20th Century recording technique has "caught up" with the subtle sounds of a music originating in the heartlands of Asia centuries ago.

ibetan Bells II is a space-poem in two sections, "Journey to the End", and 'The Endless Journey". The music charts the progress of an individual "soul" or "spirit" as it proceeds through the last recognizable phases of existence.

The record opens at the precise instant that severance of Spirit from body becomes certain. The flesh has just crossed into the pre-death state. Physical life still persists, but Spirit and body both are irrevocably claimed by forces of the next existential realm.

Continuing, the music depicts the psychic events just before and immediately after corporeal death. The record closes as Spirit, distancing, is absorbed into the abstract energies of a limitless universe.

In the first episode, Continuum/Warp, Spirit is dizzilly swept through the microscopic gap between this dimension and the next. Then, in The Illusory Body, with the flesh firmly gripped by agencies of disintegration, Spirit, exalted, now glimpses, rising before it, a mysterious and splendid geometry. Yet, perceptibly, there is a stir of regret at having to forsake the things of this world — family, friends, cherished objects, places — amongst which the whole of remembered existence has unfolded.

Skybells I tolls the forthcoming arrival in the next realm. However, in Shadow and Distances, Spirit, suddenly more reluctant than ever to abandon the earth, again strains towards previous existence. Misled by a stubborn residue of unknowing, Spirit attempts to slip the iron constraints to which it now is subject.

In vain. Irresistibly, Spirit is driven towards its irrevocable destiny. Once again, but with greater urgency, Skybells II peals the imminent migration. Then in a flash, through The Silver Eye Spirit beholds the quintessential beauty of the domain beyond. It is dazzling, and magnetic. Yet the radiant clarity proves almost unbearable. Spirit longs to press on.

But a harrowing ordeal lies in store. In The Sword Behind the Buddha-Smile, as Spirit struggles to disentangle itself, the body is racked by the ultimate phases of vital disintegration. Then, in The Seven Sounds of Dissolution, alone Spirit must confront the naked absolute of death. There is no other way to journey to the

The Whole of "Journey to the End" may be thought of as comprising either a single instant of time, or the timeless reach of an

eternity.

"The Endless Journey" consists of three major phases. Each traces a stage in the crystalline evolution of Spirit, whose residual body is now shorn off, as it is released from the last vestiges of terrestrial attachment. With Leaving the Body, and ascending through Astral Plane, Spirit, lightening, is progressively stripped of all lingering mortal encumbrances. Then at the last, in its transcendant aspect of pure, abstract vibration, Spirit sets out on its final journey Through the Void, across the vast of the universe.

-Henry Wolff

A Celestial Sound Production, produced by Stephen Hill and Bob Olhsson

Recorded by Bob Olhsson and Stephen Hill Mixed by Stephen Hill, and Henry Wolff and Nancy Hennings

Front cover, design and artwork by Nancy Hennings Back cover design by Nancy Hennings Back cover photograph by Stephen Hill Art direction by Jerry Takigawa

The performers and producers are grateful for many kind lavours to the following artists and frends: Mark Eliot, David Fishman, Gary Grillo, Mickey Hart, David Hoffman, Steven Lampen, Sheldon Rochlin, Harry Sitam, Valley People, and Paul Buff (for Transamps), John Voelker, Zack, and to others who helped in countless uncanny ways.

A debt of particular thanks is owed to Hamza El Din, the distinguished musician, who generously took time out from a crowded schedule to grace this album with his Shadow and Distances.

Except for Leaving the Body and Astral Plane, both taped at an earlier date in Formentera, Spain, the whole of Tibetan Bells II was recorded during June, July and August, 1978, at Celestial Sound Studios. San Francisco, California.

Shortly after completing this album the musicians were grieved to learn of the death of a cherished friend, Neal Philips. An exemplar of the best of the spirit of the Sixties, early an admirer of Tibetan bells, Neal Philips survived the coldburn of the Seventies, till, nobly scathed, he was brought down in the autumn of 1978. We are, all of us, the poorer for his going.



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Released by arrangement with Pacific Arts Records



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The

Two Fists of Communism

The stirring in-person story of an American Catholic Missioner, condemned to death by the Red Chinese.

by

The REVEREND FATHER FREDRICK BECKA, M. M.

A To

THE TWO FISTS OF COMMUNISM

by FATHER FREDRICK BECKA, M. M.

He transmitted spy messages all the way from Red China to Washington, not with a radio, but with a *doctor's stethoscope*.

But this was only *one* of *thirteen* heinous crimes charged to the young Maryknoll priest by Mao Tse Tung.

And that's why Father Becka was sentenced to death.

During his 2½ years of imprisonment by the Red Butchers of Peiping, Father Becka witnessed the most iniquitous of atrocities, including not less than one political execution per day. The Reverend Father Becka saw the full and fulsome impact of THE TWO FISTS OF COMMUNISM: force and fear.

But nothing he saw behind the Bamboo Curtain of carnage and corruption, including his own death sentence, frightened him half as much as what he saw in his beloved United States when he came home.

If you want the truth about how far the Red Peril has progressed, right up to your own doorstep, you must listen to the grim, yet vastly entertaining testimony of this dedicated American. His scholarly analysis of Communist organization should be required reading in every school in our nation. His examples of how Red Poison is spread by our mass communications, even our public libraries, is as frightening as it is enlightening. Yet, you'll vibrate with laughter as you hear Father Becka's account of his first night on a mattress, after years of sleeping on wooden planks.

Whatever your religion (and if you don't have any, this record will *give* it to you!) you'll find beauty and inspiration as you listen to Father Becka sing the "Hail Mary" in a Chinese dialect, as he taught it to his converts—who sing it now silently, and only to themselves.



Cover photo by James Hill. KEY RECORDS gratefully acknowledges the efforts of Mr. and Mrs. Wayne Holt, of Milwaukee, Wisconsin, in making possible the release of this album. Project Co-ordinator, Betty Buck.

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ALDOUS HUXLEY

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SPEAKING PERSONALLY

SIDE A 22:24

Band I: EARLY WRITINGS 11:16

- · "How did you come to publish?"
- · "Would you say that any one of your novels has been more real to you than another
- "In your early years was your defective eyesight a great handican?

Band 2: INFLUENCES 11:08

- "What were the main conscious influences on your development?
- · "If you were asked, who would you say influenced
- you most in your youth?"

 "Are there, in your opinion, any writers who will
- survive and will be read?" . "What is the relationship of the artist to his time?"

SIDE B 22:05

Band 1: ON CHAUCER AND PSYCHOLOGY 4:13

Rand 2: FREUD AND THE DEVELOPMENT OF SOCIAL CONSCIOUSNESS DURING THE VICTORIAN

- · "Speaking as yourself speaking also as a member you generation - how serious, how enduring, was the impact on your mind of Freud?
- "Don't you think that by the 19th Century by Victorian times - although there was all this injustice and horror, there was a beginning of social consciousness?"

Band 3: ON D. H. LAWRENCE 11:57

- "Why was he always quarreling?" "But some of the things he said seemed to me quite

SIDE C 25:03

Band I; ON RELIGION ... 7:10

- · "You began by making a reputation as a cynical iconoclast. Would you say something about the process that took you to your interest in unorthodox religion?'
- · "But aren't Eastern ideas and presumptions utterly
- different from ours?"

 "Surely, Zen is just the kind of inward turning which makes for cushioning an otherwise intolerable

Band 2: ... AND THE SUPERNATURAL 17:53

- · "What part has the supernatural in your life?"
- · "But surely, by its very nature, mysticism hinges upon superstition.'

SIDE D 21:55

Band 1: THE DEVELOPMENT OF A

GENERAL IDEA 11:08 · "How do you expound on general ideas?"

Band 2: IN AMERICA 5:02

- "Why did you come to settle down in California?"
- · "You lectured a good deal in American universities."

Band 3: ON DRUGS 5:35

- · "How often do you take mescaline yourself?"
- · "But isn't it a condition one would want to be in all the time?" (Referring to the effect of mescaline and
- "Is the effect the same on everyone?"
- · "Do you sit, or do you move about?"
- · "Is it a habit-forming drug?"

Three events dominated the adolescence and early manhood of Aldous Huxley, each of them tragic and each leaving a wound that never completely healed. The first was the death, in November 1908, at the age of 46, of his mother Julia; the second the attack of keratitis punctata, in Autumn 1910, which rendered him virtually blind for eighteen months, and left him with his sight permanently impaired; and the third was the suicide, in August 1914, of his elder brother Trevenen. For the external world, as for his own career, it was the second of these three tragedics whose effects were most obvious. He had to give up his ambition to be a doctor, and move away from the world of the biological sciences in which his grandfather, the great Thomas Henry, had achieved such eminence. He devoted himself, instead, to the world of literature and ideas, thus developing a possibility already implicit in the other side of his family tree. Julia Huxley had been the granddaughter of Arnold of Rugby and niece of the poet Matthew Arnold; while her sister, Mrs. Humphry Ward, was one of the most successful and serious - of late Victorian women novelists. In Aldous Huxley, the nineteenth-century impulse towards truth in science and moral values in literature seem in retrospect to have been virtually predestined to mingle by heredity alone. Keratitis punctata ensured that the scientific impulse would not predominate; other events had an equally strong influence on the kind of book that Huxley wrote.

The effect which the microbe staphylococcus pyogenes chanced to have upon Huxley's eyes seems indeed only to have strengthened an obsession with physical suffering and decay which can be traced back to the impact made on him earlier by the death of his mother. 'She had been good and she had died when he was still a boy; died - but he hadn't been told of that until much later - of creeping and devouring pain. Malignant disease - oh, caro nome!' thinks Theodore Gumbril, in Antic Hay (1923), while the more openly autobiographical Anthony Beavis, in Eyeless in Gaza (1936), is scarred for life by the 'concentrated horror of death' which he undergoes at the age of eleven as he sees the small box containing his mother's ashes being lowered into the 'black well' of her grave. Not one of Huxley's novels is without the obsession of what the flesh can do to the spirit when what man regards as the normal balance of nature is upset. The cancer which killed Julia Huxley is paralleled by the meningitis which tortures little Phil, in Point Counter Point (1928), until his wasted body has no defense against death, and this constant presence of physical disease epitomizes the aspect of the human condition which Huxley the novelist presents most vividly. Man is an animal, and is consequently subject to the impersonal laws governing all forms of life. But, unlike other animals, he has a mind which forces him both to be aware of these biological laws and to reject the amoral, inhuman universe which they reflect. He is appalled by death, suffering and decay, and yet can do nothing, in the last resort, to prevent them conquering. He has, in other words, to live an animal situation in human terms, and a world where 'the greatest tragedy of the spirit is that sooner or later it succumbs to the flesh' is a world in which man is destined to an inevitable defeat.

The third tragedy took place on 23 August 1914, when Aldous Huxley's older brother, Noel Trevenen Huxley, hanged himself. Aldous wrote at the time that it was 'just the highest and best in Trey - his ideals - which have driven him to his death'; and the potentially tragic conflict between ideals and reality is another dominant theme in Huxley's work, Man not only lives in a world where neither his intellect nor his moral conscience can protect him from the casual cruelties of his own body. There is also, within his mind, a perverse demon which constantly makes

him act against his own interests, sacrificing his own well-being to the concepts which he himself has forged

None of the aims which Huxley pursued as a writer was unconnected with these early experiences. Both the iconoclasm and the mistrust of conventional social values are undoubtedly linked to his brother's suicide. Ideas, he suggests, especially if they demand the sacrifice of our instincts to our intellect, are very dangerous. Man's ability to talk, to elaborate complex intellectual notions, to define abstract ideas to the point where they acquire an independent existence, constantly tends to alienate him from his own true interests. This is as true of sex as it is of religion or politics, and the plea for tolerance and agnosticism running through the whole of Huxley's work gives it both its unity and its permanent appeal.

His fundamental aim as a writer was always to make sense of his own experience, and initially he tried to do this through literature itself. Life might have no meaning, but the artist could at least impose some significant pattern upon experience by recasting it in an aesthetically satisfying form. Then, largely under the influence of D. H. Lawrence, he attempted to argue that man could best deal with the aberrations of his own mind by striving to recapture, in his actual behaviour, some of the harmony attained in other civilizations. When, for a variety of reasons this attempt to revitalize paganism proved a disappointment, he entered his third and final stage: the one where he argued that man's ultimate end was revealed to him by certain types of mystical experiences. He thus exemplified, in the expression which his books gave to his own evolution as a thinker, three of the major responses which human beings can make to the world in which they find themselves: the aesthetic, the humanistic and the religious. Yet at no stage did he overcome the scandal of undeserved physical suffering, and his attempt to reconcile science and mysticism remains, in this respect, a splendid failure.

The ideas which Huxley discusses in this recording and in his work also have an intrinsic interest which is by no means always linked to his own problems, and he certainly knew more science than any other imaginative writer of his generation. His discussion of the impact of science on society is particularly interesting, irrespective of any relationship that this may or may not have had with his own private experience, and the same is true of his views on the relationship between science and literature, on ethics, on religion, on the role of the individual in history, on drugs, overpopulation, pacifism, and the possibilities of unorthodox medicine. Even his sternest critics acknowledge both Huxley's 'flair for embodying the Zeitgeist' and his skill as a 'populariser of ideas' and there can still be few more stimulating, painless and more amusing ways of introducing oneself to the problems which occupied literate Europeans and Americans between 1920 and 1960 than to read his novels and essays, and to hear the author himself speaking personally. It then becomes clear that when the most intelligent inheritor of a brilliant scientific tradition becomes a mystic, we need to revise our defense of the way we live now, and of the values on which we try to base our civilization. This defense becomes even more interesting to make as we come to realize that Huxley's later philosophy of religion continues to reflect, albeit in an unexpected and not always convincing manner, two of the attitudes which most characterize the scientific outlook: a positivistic respect for facts and an intense distrust of metaphysics

- PHILIP THODY

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Interviews with Aldous Huxley recorded on 7th July 1961 end 11th July 1961 in London.

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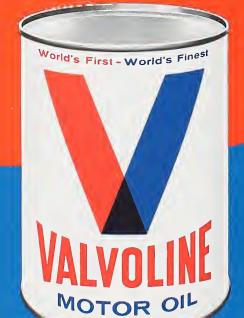




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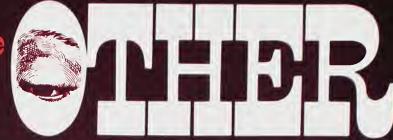


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Allan Katzman

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COVER: Walter Bowart EDITED BY: Richard Alderson, Allen Katzman, Betsy Klein, and Walter Bowart

A COLLAGE OF: SIDE ONE

LUCI'S WEDDING by plastic clock radio

IF 1 HAD A HALF A MIND by Steve Weber*
GOSSIP by
Gerard Malanga and Ingrid Superstar
NOISE by The Velvet Underground*
JAZZ IMPROV by Marion Brown,
Scott Holt, and Ron Jackson
MANTRAS
by Allan Ginsberg and Peter Orlovsky
LUCI'S WEDDING by
plastic clock radio
LOVE AND ASHES

by Tuli Kupferberg* sung by Kupferberg and Viki Pollon with Peter Rawson on guitar. THE FREE LANCE PALL BEARERS c copyright 1966 Ishmael Reed SILENCE by Andy Warhol c copyright 1932

SIDE TWO

Engraved side with a lot of saxophones

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We tried to keep the artwork as keen as possible to the original ESP edition.



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WEWM

PEKKA POHJOLA bass , violin, piano (Pride of the...)
mini-moog (Planetist) , sheet music JUKKA GUSTAVSON Vocals, pianos, organs, JUKKA GUSTAVSON mini-moog and VCS3 synthesizers RONNIE OSTERBERG drums, percussion, backing vocals (Sunny disaster) JIM PEMBROKE Vocals, sermon, piano (Sunny disaster and Friend from the fields)

handlenders:
Pekka Pöyry soprano, flute - Pentti Lasanen clarinet,
flute - Paavo Honkanen clarinet - Ilmari Varila,
Aale Lindgren oboes - Juhani Tapaninen bassoonUnto Haapa-aho bass-clarinet - Juhani Aaltonen
solo-flute - Seppo Paakkunainen, Erik Dannholm,
Pentti lahti, Kari Veisterä flutes Täisto Wesslin ac. guitar.
Erkki Kurenniemi, Jukka Ruohomäki VCS3-assistspecial thanks to: Mats Huldén for the translations
: Joyce Berg for typing it all out

Cover art design, directions Jukka Gustavson Cover art work Jorma Auersalo

Recorded at Finnwox and Finnlevy studios Helsinki Finland February through November 1973 Engineers : Erkki Hyvönen , Harri Bergman, Måns Groundstroem , Paul Jyrälä Production : Måns Groundstroem and Wigwam















Henry Cow

SIDE ONE (23:45)
Nirvana for Mice (Frith)
Amygdala (Hodgkinson)
Teenbeat Introduction (H. Cow)
Teenbeat (Frith/ Greaves)

SIDE TWO (20:15)

Extract from 'With the Yellow Half-Moon
and Blue Star' (Frith)

Teenbeat Reprise (Frith)

The Tenth Chaffinch (H. Cow)

Nine Funerals of the

Citizen King (Hodgkinson)

Geoff Leigh - saxes, flute, clarinel, recorder, voice
Tim Hodgkinson - organ, piano, alto sax, clarinel, little bells, voice
Fred Frith - guitars, violin, viola, piano, voice
John Greaves - bass, piano, whistle, voice
Chris Cutler - drums, toys, piano, whistle, voice

Recorded at Manor Studios, May/June '73
Sound by Tom 'Greasy Patches' Newman and Henry Cow.
(First bit of 'Nirvana for Mice' engineered by Mike Oldfield).
For Teenbear Chorale we were angmented by Sarah
Greaves, Maggie Thomas and Cathy Williams.
The Pixiphone on 'Yellow Half-moon' is by Jeremy Baines.
The tenor solo on 'Nirvana for Mice' is by Geoff,
the alto solo on 'Teenbeat pt. two' by Tim.

Front cover by Ray Smith Special thanks to Tom, Sos, Jane, Lady June, John Walters, John Peel and all other encouragers, explorers and friends.

If for any reason you'd like to get in touch, please write % Virgin Records, 130, Notting Hill Cate, W. 11 Henry Cow appear by courtesy of Hollywood/Thibet.





POPOL VUH

Popol Vuh:

Florian Fricke (piano, cembalo, vocal) Daniel Fichelscher (E-guitar*, drums, konga) Conny Veit** (E-guitar, 12string guitar) Klaus Wiese (tamboura) Robert Eliscu (oboe)

Popol Vuh: Seligpreisung

A-Seite:

 "Selig sind, die da hungern Selig sind, die da dürsten nach Gerechtigkeit Ja, sie sollen satt werden."

Ja, sie sollen satt werden." (5:59)
2. "Tanz der Chassidim" (3:12)

(5:07)

3. "Selig sind, die da hier weinen Ja, sie sollen später lachen."

B-Seite:

1. "Selig sind, die da willig arm sind Ja, ihrer ist das Himmelreich." (3:10)

Selig sind, die da Leid klagen
Ja, sie sollen getröstet werden."

 Selig sind die Sanftmötigen

 Selig sind die Sanftmötigen

Alle Titel sind komponiert und arrangiert von: Florian Fricke Produziert von: Reinhardt Langowski***/ Popol Vuh Die LP wurde aufgenommen: Baumburg/Altenmarkt und Stommeln/Köln Tonmeister: Dieter Dierks Assistent: Heiner

Photos: Bettina/Kranz Cover-design: Ingo Trauer/Richard J. Rudow

* Bei "Tanz der Chassidim", "Selig sind, die da hier weinen" "Selig sind, die Sanftmütigen" "Selig sind, die da willig arm sind"

*** Für Rolf-Ulrich Kaiser und Gille

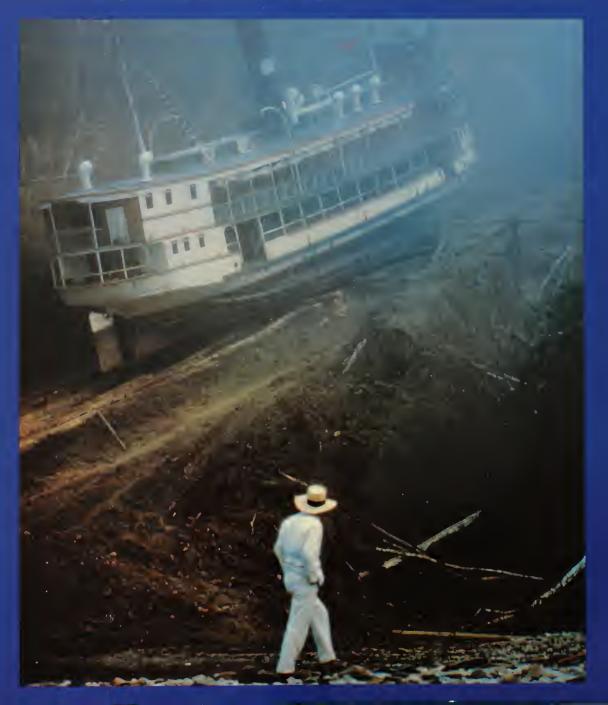
** Als Gast mit freundlicher Unterstützung von WEA



POPOLVUH

MUSIC FROM WERNER HERZOG FILMS SOUNDTRACKS

FITZCARRALDO · AGUIRRE · NOSFERATU · HERZ AUS GLAS



POPOLVUH

0 u 7 |<u>|</u>|||| 0

MUSIC FROM WERNER HERZOG FILMS SOUNDTRACKS

FITZCARRALDO · AGUIRRE · NOSFERATU · HERZ AUS GLAS

ide 1

1) Engel der Luft (Fitzcarraldo) 2:40 F. Fricke

2) Wehe Khorazin (Fitzcarraldo) 5:30

3) Im Garten der Gemeinschaft (Fitzcarraldo) 4:45 F. Fricke

4) ... als lebten die Engel auf Erden 2:15

(Fitzcarraldo) F. Fricke

5) Lacrimé di rei (Aguirre) 6:15 F. Fricke

Side 2

1) Höre, der du wagst (Nosferatu) 1:45 F. Fricke

. FIICK

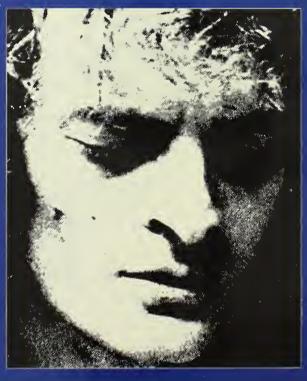
2) Brüder des Schattens - Söhne des Lichts 16:30 (Nosferatu)

F. Fricke

3) Die Umkehr (Herz aus Glas) 1:15

F. Fricke / D. Fichelscher

all songs written and composed and arranged by Florian Fricke / POPOL VUH produced by Florian Fricke publ. by Autobahn Musik / Edition modern



Musicians:

Florian Fricke - piano + vocals

Daniel Fichelscher - guitar + percussions

Conny Veit - guitar

Renate Knaup - vocals

Diong Yun - vocals

Susan Goetting - english horn

Bob Eliscu - oboe

Al Gromer - sitar

Chor Ensemble

der Bayerischen Staatsoper München

produced by:

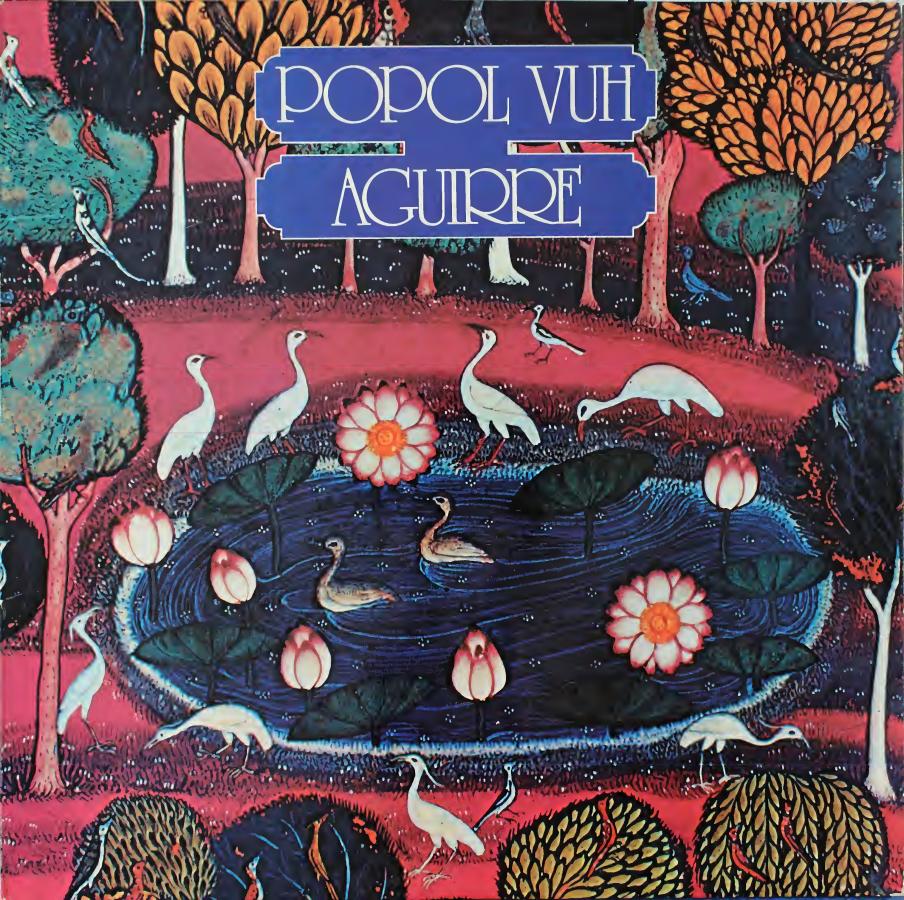
Florian Fricke / POPOL VUH

re-mastering by:

Peter Leopold / CONCORDE STUDIO München executive producer: Gerhard Augustin

POPOL VUH contact: GAMMAROCK MUSIC GMBH Oettingenstraße 66 8000 München 22, West Germany







MUSIC FROM THE FILM "AGUIRRE"

SIDE 1:

AGUIRRE I (Fricke)
MORGENGRUSS II
(Ficheischer) AGUIRRE II (Fricke) **AGNUS DEI** (Fricke)

SIDE 2:

VERGEGENWAERTIGUNG (Fricke)

Florian Fricke: Piano, Spinett Daniei Ficheischer: E & A Guitar, Percussion Djong Yun: Vocal

Produced by Popol Vuh for Ohr Musik Recorded at Bavaria Tonstudio, Munich Arranged by Florian Fricke



IM VERTRIEB VON:



DER »VOLLSORTIMENTER» IN ROCK & POP 6251 DORCHHEIM · LIMBURGER STRASSE 18 telex: 04 821 614 pl · telefon: (0 64 36) 40 52

DISTRIBUTION FRANCE: makes / MADRIGAL 58, rue R. Barbet 92000 NANTERRE

macht auf Seite 1

GEMA

33 1/3
STEREO

Solte 2:

1. Ufo (10:15) / 2. Der ESD.

(All Selections Were III)

Solte 2:

(All Selections Were III)

(All Selections Were III)

Solte 2:

(All Selections Were III)

Solte 2:

(All Selections Were III)

Productions Were III

Productions Were III

Solte 2:

(All Selections Were III)

Solte 2:

(All Selections Were III)

Productions Were III

Productions Were III

Productions Were III

Productions Were III

Supervi







RECORDS





1. MIZUE (2:32)
2. COLLECTING NET (5:00)
3. APPLE STAR (5:58)
4. MEINE REFLEXION (3:44)
5. 8.31 (2:31)
5. 8.31 (2:31)







FOOR A
BACK TO CRUELTY 2:44
(Pascal Darcell
WANDA'S LOVING BOY 4:11
(Pascal Darcel)
STAIRS AND HALLS 3:47
(Pascal Darcell)
SILENT WORLD 9:07
(Pascal Darcell)
1801 CLOUSEAU 2:1981 C.B.H.
Product par STEVE NYE

CO70-72302







SIDE 1 STEREO UAS-5591

Produced by Help Yourself & Anton Mathews A Headley Production

HELP. YOURSELF



Strange Affair

1. STRANGE AFFAIR - 3:21

2. BROWN LADY - 4:42

*3. MOVIE STAIR — 5:45

4. DEANNA CALL AND SCOTTY — 3:45

Written by Malcolm Morley

*Written by Ernie Graham

Published by Wellchart Music ASCAP

**OROS, /NC., LOS ANGELES, CALIFORNIA 90028

**INC., LOS ANGELES, CALIFORNIA 90028



SIDE 2 STEREO UAS-5591

Produced by Help Yourself & **Anton Mathews** A Headley Production

HELP YOURSELF



Strange Affair

1. HEAVEN ROAD - 4:15

1. HEAVEN ROAD — 4:15

2. THE ALL ELECTRIC FUR TRAPPER — 9:31

3. MANY WAYS OF MEETING — 3:53

Written by Malcolm Morley
Published by Wellchart Music ASCAP

Published by Wellchart Music ASCAP

NAME OF MEETING — 3:53

Written by Malcolm Morley
Published by Wellchart Music ASCAP



STEREO

CHAPTER THREE MANFRED MANN

SIDE ONE



24-4013 (POLP 80043)

- 1. TRAVELLING LADY 5:48
- 2. SNAKESKIN GARTER 5:48
- 3. KONEKUF 5:58

4. SOMETIMES 2:38

5. DEVIL WOMAN 5:27

POLYDOR INCORPORATED, NEW YORK, NEW



STEREO

CHAPTER THREE MANFRED MANN

SIDE TWO



24-4013 (POLP 80044)

- TIME 7:32
- 2. ONE WAY GLASS 3:30
- 3. MISTER YOU'RE A BETTER MAN THAN I 5:10
- 4. AIN'T IT SAD 1:58
- 5. A STUDY IN INACCURACY 4:08

MANUTACTURED BY POLYDOR INCORPORATED, NEW YORK.



SUPERFICIAL MUSIC **BERNARD SZAJNER**

SIDE ONE
© 1981
Symetric Music

Superficial Music 1 (8.42)
Superficial Music 2 (2.44)
Superficial Music 3 (5.08)
Superficial Music 3 (5.08)
Superficially Accelerated Edits (0.14)
Composed by Szajner

Composed by Szajner

Composed by Szajner





Hans van Oosterhout

419 058
925 007.1 Y

Geest/
(0'15'')
er) (9'14'')

Juctions by
ut

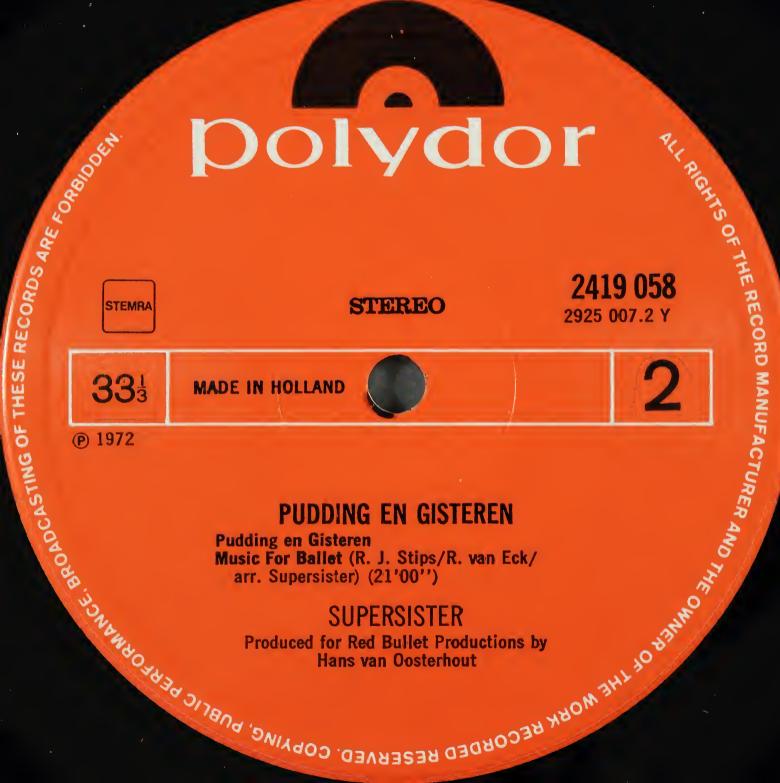
Gagayonate Many Market and Marke PU

1. Radio (R.)
M. Vrolijk) (a
2. Supersisterrel
3. Psychopath (R.
4. Judy Goes On H

SUPE

Produced for Red B
Hans van C

2. Tana Sanita S PUDDING EN GISTEREN 1. Radio (R. J. Stips/R. van Eck/S. v. Geest/ 2. Supersisterretsisrepus (R. J. Stips) (0'15") 3. Psychopath (R. J. Stips) (3'58") 4. Judy Goes On Holiday (Supersister) (9'14") **SUPERSISTER** Produced for Red Bullet Productions by





ZÙ-EP-100

ZÜRECORDS

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side a i. O.A.O. ii. ON SADISM

MATERIAL Temporary Music 1

All compositions: B. Laswell, C. Cultreri, M. Beinhorn, F. Maher.
Produced by Giorgio Gomelsky.

- (P) Roads of Music, BMI 1979.
- © Zù Records 1979.

ZÙ-EP-100

ZU RECORDS

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side b
i. WHITE MAN
ii. PROCESS/MOTION

MATERIAL
Temporary Music 1

All compositions: B. Laswell, C. Cultreri, M. Beinhorn, F. Maher.

Produced by Giorgio Gomelsky.

- PRoads of Music, BMI 1979.
- © Zù Records 1979.



BSLP 120A

BROTHER MAZE JACKSON preaches about

"S-T-R-E-A-K-I-N-G"

Cherotee Album Corporation Fairmount, Georgia





BSLP 120B

BROTHER MAZE JACKSON

Preaches About
"S-T-R-E-A-K-I-N-G"(Part 2)

Cherotee Album Corporation Fairmount, Georgia



17

FREQUENCY STEREOPHONIC SOUND

SPEED 33-1

Side

6184.JAZ

PS.186

IN A MONASTERY GARDEN

Band 1—IN A MONASTERY GARDEN

Band 2—WEDGWOOD BLUE

Band 3—IN A CHINESE TEMPLE GARDEN

Band 4—THE SANCTUARY OF THE HEART

Band 5—'APPY 'AMPSTEAD

(Ketèlbey)

THE NEW SYMPHONY ORCHESTRA

OF LONDON

ROBERT SHARPLES

Conductor:

Made in England



FULL FREQUENCY STEREOPHONIC SOUNE

SPEED 33-4



Side

0857"TVZ

IN A MONASTERY GARDEN

Band 1—IN A PERSIAN MARKET

Band 2—THE PHANTOM MELODY

Band 3—BELLS ACROSS THE MEADOWS

Band 4—IN THE MYSTIC LAND OF EGYPT

(Ketèlbey)

THE NEW SYMPHONY ORCHESTRA

OF LONDON

ROBERT SHARPLES

Conductor:

Made in England

MASTERWORKS B/

THE MUSIC OF ARNOLD SCHOENBERG, VOL. 5
ROBERT CRAFT Conducting



M2S 752 MS 6922 NONBREAKABLE



SIDE XSM 114216



SUITE FOR STRING ORCHESTRA

- 1. I Ouverture
- 2. II Adagio
- 3. III Menuet

3. III - Menuet
4. IV - Gavotte
5. V - Gigue
THE COLUMBIA SYMPHONY
STRINGS

STEREO

MASTERWORKS", MARCAS REG. PRINTED IN

MASTERWORKS", MARCAS REG. PRINTED



THE MUSIC OF ARNOLD SCHOENBERG, VOL. 5 **ROBERT CRAFT** Conducting



M2S 752 MS 6922 NONBREAKABLE



SIDE 4 XSM 114219



BRAHMS: PIANO QUARTET IN G MINOR, Op. 25 (Conclusion) Orchestrated by Arnold Schoenberg

- 1. II Intermezzo: Allegro, ma non tanto
- 2. III Andante con moto
- 3. IV Presto: Rondo alla Zingarese

COLUMBIA. STEREO
MARCA! CHICAGO SYMPHONY ORCHESTRA

MASTERWORKS", MARCAS REG. PRINTEDINA

MASTERWORKS", MARCAS REG. PRINTEDINA

MARCAS REG. PRINTEDINA

MARCAS REG. PRINTEDINA

CHICAGO SYMPHONY ORCHESTRA

CHICAGO SYMPHONY O



THE MUSIC OF ARNOLD SCHOENBERG, VOL. 5
ROBERT CRAFT Conducting



M2S 752 MS 6923 **NONBREAKABLE**



SIDE 2 XSM 114217



SIX SONGS, Op. 8

- 1. I Natur
- 2. IV Nie ward ich, Herrin, müd'
- 3. V Voll jener Süsse
- 4. VI Wenn Vöglein Klagen
- 5. III Sehnsucht
- 6. II -Das Wappenschild

IRENE JORDAN, SOPRANO
THE COLUMBIA SYMPHONY
ORCHESTRA

STERWORKS", MARCAS REG. PRINTED

MASTERWORKS", MARCAS REG. PRINTED

MARCAS REG.



THE MUSIC OF ARNOLD SCHOENBERG, VOL. 5 ROBERT CRAFT Conducting



M2S 752 MS 6923 NONBREAKABLE



SIDE 3 XSM 114218



1. FRIEDE AUF ERDEN, Op. 13

ITHACA COLLEGE CONCERT CHOIR
BRAHMS: PIANO QUARTET IN G MINOR, Op. 25
(Beginning)
Orchestrated by Arnold Schoenberg
2. I - Allegro

CHICAGO SYMPHONY ORCHESTRA

CHICAGO SYMPHONY ORCHESTRA

CHICAGO SYMPHONY ORCHESTRA

SOLUMBIA:

MASTERWORKS", MARCAS REG. PRINTED IN J.S.P.

(G4PP-6172)



WIRED FOR SOUND

1-REFLECTIONS IN THE WATER (Paul Francis Webster-John Jacob Loeb)

2-TI-PI-TIN (Maria Grever-Raymond Leveen)

THE NIGHT (Johnny Mercer-Harold Arlen)

4—IN THE STILL OF THE NIGHT (Cole Porter)

5-MAKIN' WHOOPEE (Gus Kahn-Walter Donaldson)

6-LONELY GUITAR (Sid Ramin-Marty Gold)

Marty Gold

PRODUCT OF RADIO CORPORATION OF AMERICA-MADE IN U.S. ...



1054 (G4PP-6173)

WIRED FOR SOUND

1—STELLA BY STARLIGHT (Ned Washington-Victor Young)

2-YOU'RE THE TOP (Cole Porter)

3-WHISTLE WHILE YOU WORK (Larry Morey-Frank Churchill)

4-A FOGGY DAY (George and Ira Gershwin)

5-MOOD INDIGO (Ellington-Mills-Bigard)

6-A BLUES SERENADE (Parish-Signorelli)

Marty Gold

HIGH FIDELITY

PRODUCT OF RADIO CORPORATION OF AMERICA MADE IN U.S.A.

GEMA

76.21 211-01-1



STEREO / 33 **CEL 005** SIDE 1

TIBETAN BELLS II **Henry Wolff & Nancy Hennings JOURNEY TO THE END 24:15**

A 1. Continuum/Warp (Henry Wolff) 2:08

2. The Illusory Body (Henry Wolff & Nancy Hennings) 4:11

3. Skybells I (Nancy Hennings) 2:35

4. Shadow and Distances (Hamza El Din) 3:07

5. Skybells II (Nancy Hennings) 2:33

6. The Silver Eye (Henry Wolff) 4:10

B 1. The Sword Behind the Buddha-Smile (Henry Wolff & Nancy Hennings) 2:03

2. The Seven Sounds of Dissolution (Henry Wolff & Nancy Hennings) 3:28

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Telestial Famonies



76.21 211-01-2



STEREO / 33 CEL 005 SIDE 2

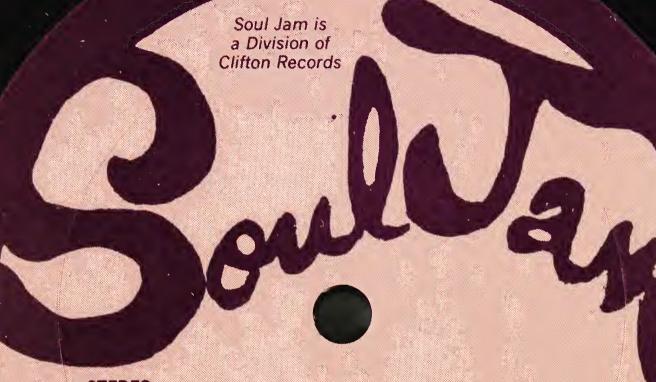
TIBETAN BELLS II Henry Wolff & Nancy Hennings

THE ENDLESS JOURNEY 23:40

1. Leaving the Body (Henry Wolff) 7:15
2. Astral Plane (Henry Wolff) 5:03
3. Through the Vold
(Henry Wolff & Nancy Hennings) 11:22

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Celestial Harmonies

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STEREO 45 RPM

S.J.-711-A-84 Time: 6:48 A Ronnie I./ R.T.L. Production

FUNKY GROOVE

(Bernard Jones)

REASON TO LIVE

Music by J. Fetter

Effect Music (BMI) — Mixed by J. Brown at Broadway South, Fairlawn, N.J.



Effect Music (BMI) — Mixed by J. Brown at Broadway South, Fairlawn, N.J.

SDEA

DANCE IT DOWN 9:00

DANCE IT DOWN-4-30 DANCE IN DUB-4-30

45 RPM

TIME SIGNATURES PUBLISHING, BMI

A POOL PRODUCTION

•MOMEN1

MADE IN USA

© & P 1983 MOMENT PRODUCTIONS
P.O. BOX 12424

AUSTIN, TEXAS 78711

I

SDEB

JAMAICA RUNNING 5.40 JAMAICA RESTING 3.14

45 RPM

TIME SIGNATURES PUBLISHING, BMI

A POOL PRODUCTION

OCC-WA

· MOMENT



Long Playing Microgroove

KEY records



LOS ANGELES 46, U.S.A. VICK KNIGHT, owner

KLP-966

Made in U.S.A.

100% Anti-Static Long-Life Perfect-Fidelity POLYMAX



Side I nonbreakable 33½ RPM

THE TWO FISTS
OF COMMUNISM
By
FATHER FREDRICK BECKA, M.M.

PART 1

Time 22:30

Opinions Expressed Herein Are Those of the Speaker and do Not Necessarily Reflect Opinions of Manufacturer or Sales Agents



Long Playing Microgroove

KEY records



LOS ANGELES 46, U.S.A. VICK KNIGHT, owner

KLP-966

Made in U.S.A.

100% Anti-Static
Long-Life Perfect-Fidelity
POLYMAX



Side 2
nonbreakable
33½ RPM

THE TWO FISTS
OF COMMUNISM
By
FATHER FREDRICK BECKA, M.M.

PART 2

Time - 23:00

Opinions Expressed Herein Are Those of the Speaker and do Not Necessarily Reflect Opinions of Manufacturer or Sales Agents

FOR USE ON EITH OR MONAURAL

ALDOUS HUXLEY SPEAKING PERSONALLY



Side 1

22:24

writing. Caedmon Reconstitutional Coopy or reproduce this recording or broadcast, telecast N. Y. 10. 1: Early Writings, 11:16

2: Influences, 11:08

(P) 1973 Record Supervision Limited

Recorded July 7, 11, 1961

Recorded July 7, 11, 1961 OR USE ON EITHER STEREO OR MONAURAL PARALLES

ALDOUS HUXLEY

SPEAKING PERSONALLY

Side 4

21:55

1: The Development of a
General Idea, 11:08

2: In America, 5:02

3: On Drugs, 5:35

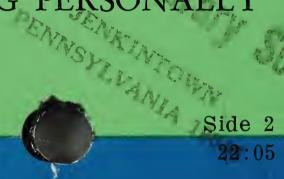
P 1973 Record Supervision Limited

Recorded July 7, 11, 1961



SPEAKING PERSONALL

TC 2074



1: On Chaucer and Psychology, 4:13

2: Freud and the development of social consciousness during the Victorian era, 5:55

3: On D. H. Lawrence, 11:57

P 1973 Record Supervision Limited

Recorded July 7, 11, 1961



NG PERSONALLY MEYIVANIA

Side 3

25:03

1: On Religion. ..., 7:10

2: ... and the Supernatural, 17:53

P 1973 Record Supervision Limited

Recorded July 7. 11, 1961

Recorded July 7. 11, 1961 writing. Caedmon Recording of hroadcast, telecast N. Y 100

VALVOLINE WONIT (6)

SIDE ONE 331/3 RPM

VALVOLINE **FOR**

YOUR LISTENING PLEASURE

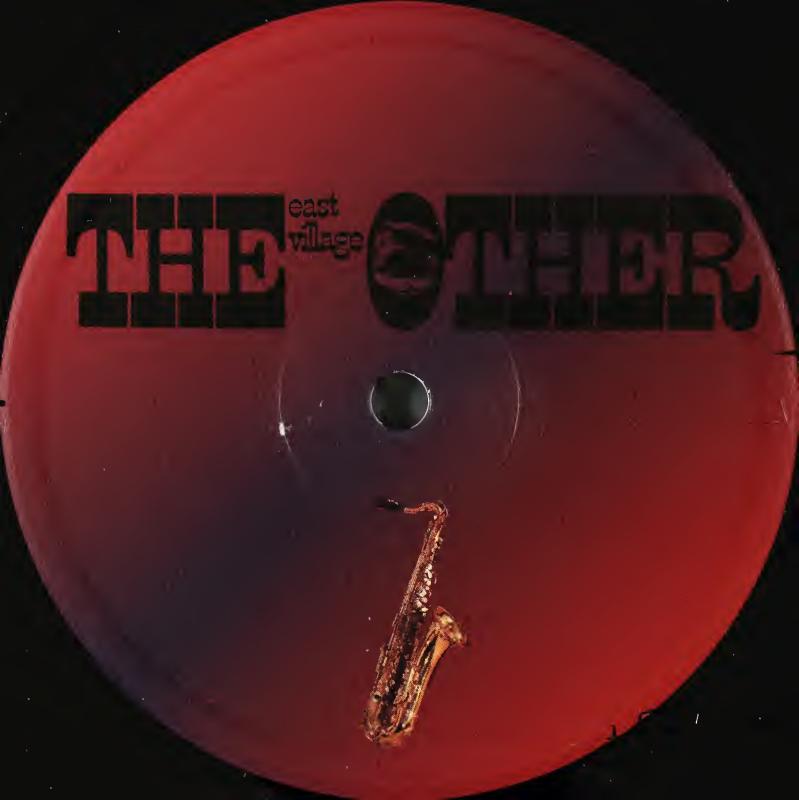
SIDE TWO 331/3 RPM



ELECTRIC NEWSPAPER HIROSHIMA DAY USA VS UNDERGROUND



GET 1012





TWO SUNS WORTH MORNING GLORY

SRF-67573 Side 1 A Stereophonic High Fidelity Recording

1. NEED SOMEONE - 4:28

2. I CRY - 2:34

3. HEY LITTLE GIRL - 2:22

4. STONE GOOD DAY - 4:00

5. EVEN WHEN I'M UP I'M DOWN - 5:20

Produced by Abe "Voco" Kesh All Tunes Arranged by Morning Glory



TWO SUNS WORTH MORNING GLORY

SRF-67573 Side 2



A Stereophonic High Fidelity Recording

1. JELLY GAS FLAME - 4:38

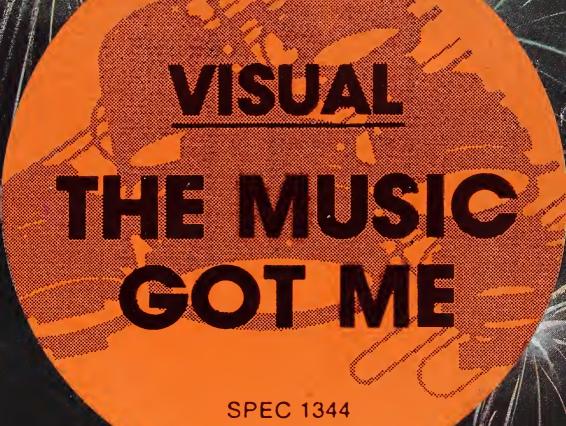
2. I SEE A LIGHT - 3:12

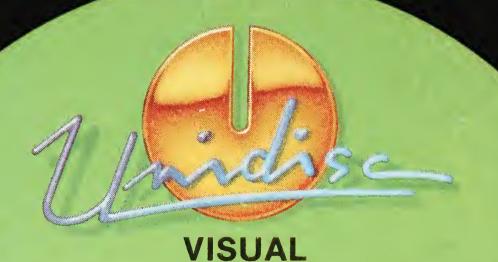
3. LIVE FOR TODAY - 3:12

4. POINT OF NO RETURN - 5:02

5. SO GLAD BEING HERE - 3:37

Produced by Abe "Voco" Kesh All Tunes Arranged by Morning Glory





SPEC-1344



SIDE A 33 1/3 RPM

THE MUSIC GOT ME

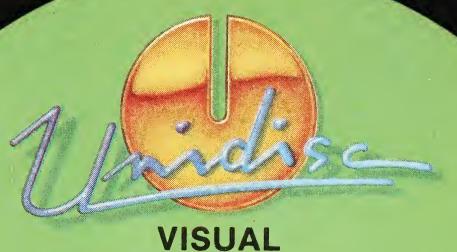
(B. Jarvis, J. Smith)

Produced by Boyd Jarvis

A Sure Shot Mix By Tony Humphries
Publisher: Blue Image Music (PRO)

1983 PRELUDE RECORDS

1988 UNIDISC PRODUCTIONS (INT'L) LTD



SPEC-1344



SIDE B 33 1/3 RPM

1. THE MUSIC GOT ME 7:27

2. (Dub Mix) 7:55
(B Jarvis, J. Smith)

Produced by Boyd Jarvis
Mixed by Shep Pettibone
Publisher: Blue Image Music (PRO)

P1983 PRELUDE RECORDS

(© 1988 UNIDISC PRODUCTIONS (INT'L) LTD.

P1983 PRELUDE RECORDS

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JF004

33RPM Side A

EDWIN STAR

I WANNA DO MY THING 5:22

12" VERSION

33RPM Side B

JF004

ASHA PUTLI

SPACE TALK

5:29



CONVERTION

Time: 9:46 SPV 61-A **STEREO**



PROMOTION COPY NOT FOR SALE SIDE ONE

SWEET THING

(Leroy Burgess)

Famous Music, Caliber Music/ASCAP

Produced by Greg Carmichael for Helly-O Productions Mixed by John Morales & Sergio Munzibai "An M & M Mix"

Society, Inc.
Recorded in USA

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CONVERTION

Time: 5:09 SPV 61-B **STEREO**



PROMOTION COPY NOT FOR SALE SIDE TWO

SWEET THING - Short Version

(Leroy Burgess)

Famous Music, Caliber Music/ASCAP

Produced by Greg Carmichael for Helly-O Productions Mixed by John Morales & Sergio Munzibai "An M & M Mix"

MCMLXXXII Vanguard Recording

Society, Inc.

Recorded in USA

Teproduction of this recording is prohibited by Federal law and subject to climinal prosecution.



DMD 387

KEEP THE FIRE BURNING

(Willie Hutch)

GWEN McCRAE

33 1/3 RPM

STERED



Produced by Webster Lewis for Webo Productions Assistant Producer: James Gadson Pub., Warner-Tamerlane Publishing Corp./ It's The Song Music, BMI From Atlantic LP 80019 -"ON MY WAY"

Time: 6:54

Vocal

(P) 1982 Atlantic Recording Corp.
ST-DM-43906-SP

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BOYSTOWN GANG REMIX

SIDE A

Published by Moby Dick Records (ASCAP) BTG-234-A 331/3 RPM

CRUISIN' THE STREETS

(INSTRUMENTAL)
(Bill Motley)

Disco Remix by Craig Morey - "Trip" Ringwald - Mike Lewis

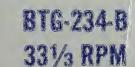
Produced by Bill Motley
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BOYSTOWN GANG REMIX

SIDE B

Published by Jobete Music Co., Inc. (ASCAP)



REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE

(Ashford/Simpson)

Disco Remix by Joe La Greca Denis Le Page

Produced by Bill Motley
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Bedrock Records

Tijuana Groove is in the air Moonface mix

Bed 12r Side A



Written and produced by J. A. Lima, E. Meneses, J. L. Adelantado and W. Sanjuan. Contact House Works: 34 93 2654974. B. Remix and additional production by Moonface (Phil Thompson).

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Bedrock Records

Tijuana Groove is in the air Simon's future dreams mix Mad noise/Space echo

Bed 12r Side A

Written and produced by J. A. Lima, E. Meneses, J. L. Adelantado and W. Sanjuan. Contact House Works: 34 93 2654974. A. Remix written and produced by Simon Pearson. Keyboards by Greg Sankovich. © 2001 Bedrock Music Ltd. © 2001 Bedrock Music Ltd. Manufactured in the UK. www.bedrock.org.uk

KING OF PAIN

(Words & Music by Sting) (From the A & M album "SYNCHRONICITY" — AMLX 63735) VIRGIN MUSIC (PUBLISHERS) LIMITED

AMX 176

Side 1





Side 1
4.59
AMX 176-A
© 1983 A & M
Records Ltd.
MCPS/BIEM
45 r.p.m.
STEREO

THE POLICE
Produced by HUGH PADGHAM
and THE POLICE
PROMORD WORK RESERVED - UNAUTHORISED COPYING PUBLIC PREFERENCE.

TEA IN THE SAHARA (LIVE) (Words & Music by Sting)

VIRGIN MUSIC (PUBLISHERS) LIMITED

AMX 176

Side 2







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SIDE 1

A NUMBER OF NAMES



QRFC 027
(BMI) 1. 6:18

1. SKITSO (You're My Friend)
(Short Vocal Version)
2. SHAREVARI (Vocal Version)
(1 & 2 by Paul Lesley, Sterling Jones. Roderick Simpson)
Little Penguin/ Syrbil Music

SKITSO produced by Tom Conner, Rob Martens, and A NUMBER OF NAMES
For Capriccio Records
SHAREVARI produced by A NUMBER OF NAMES
and arranged by Robert Taylor and Judson Powell

P©1982 - Quality Records

P©1982 - Quality Records



SIDE 2

A NUMBER OF NAMES



1. SKITS

(Long Vocal Version)

2. SHAREVARI
(Instrumental Version)
(1 & 2 by Paul Lesley, Sterling Jones, Roderick Simpson)

Little Penguin/ Syrbil Music

SKITSO produced by Tom Conner, Rob Martens, and A NUMBER OF NAMES For Capriccio Records

SHAREVARI produced by A NUMBER OF NAMES and arranged by Robert Taylor and Judson Powell

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PART I OF II RECORDINGS

Side A Time: 18:07

009017 - A



33 1/3 RPM Stereo

LEON LOWMAN · SYNTHESEAS

- 1. LISTEN (2:45)
- 2. TEARS BEHIND THE SMILE (3:30)
- 3. FLUORESCENT FUNK (3:02)
- 4. FRIENDS (5:50)
- 5. LIQUID DIAMONDS (2:57)

©1980 Leon Lowman

PARTIOFII RECORDINGS

Side B Time: 17:55 009017 - B



33 1/3 RPM Stereo

LEON LOWMAN · SYNTHESEAS

- 1. ECLIPSE (3:14)
- 2. ANDREA (3:33)
- 3, OPEN (3:00)
- 4. EASY EXPRESS (5:18)
- 5. YA VOY (2:50)

BEING



TEOSTO
NCB
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reserved

LRLP 92 A
Stereo

Oletarian (Gustavson)
InspiRed Machine (Gustavson)
Itty-Bourgeois (Pembroke)
Pride of the Biosphere (Pohjola-Gustavson)
dagogue (Gustavson)

OBUILSTON
NCB
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reserved

LRLP 92 A
Stereo

Oletarian (Gustavson)
OBUILSTON
OBUILS
OBUILSTON
OBUILSTON
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OBU Proletarian (Gustavson) InspiRed Machine (Gustavson) Petty-Bourgeois (Pembroke) Pride of the Biosphere (Pohjola-Gustavson) Pedagogue (Gustavson)

TEOSTO NCB
All rights reserved

LRLP 92 B
Stereo

ader (Gustavson)
tist (Pohjola)
astro Mercy (Pembroke)
het (Gustavson)
arveiry Skimmer (Pembroke) Planetist (Pohjola) Prophet (Gustavson)

COLUMBIA

THE MILLENNIUM BEGIN



CS 9663



SIDE 1 XSM 136542



- 1. PRELUDE -D. Rhodes R. Edgar-
- 2. TO CLAUDIA ON THURSDAY -J. Stec M. Fennelly-
- 3. I JUST WANT TO BE YOUR FRIEND -C. Boettcher-
 - 4. 5 A. M. -S. Salisbury-
 - 5. I'M WITH YOU -L. Mallory-
 - 6. THE ISLAND -C. Boettcher-

SOUND'S TEREO "360 SOUND" STEREO STEREO 360 S.A. MARCAS REG. PRINTED IN J.S.A.

COLUMBIA

THE MILLENNIUM BEGIN

- 1. IT'S YOU -M. Fennelly J. Stec-
- 2. SOME SUNNY DAY -L. Mallory-
- 3. IT WON'T ALWAYS BE THE SAME -M. Fennelly - J. Stec-

CS 9663



SIDE 2 **XSM** 136543



- 4. THE KNOW IT ALL -C. Boettcher-5. KARMIC DREAM SEQUENCE #1
 - -C. Boettcher L. Mallory-
 - 6. THERE IS NOTHING MORE TO SAY
 - -C. Boettcher M. Fennelly L. Mallory-
 - 7. ANTHEM (Begin) -C. Boettcher S. Salisbury

*SOUND STEREO "360 SOUND STEREO IN U.S.A. STEREO "360 S.A. MARCAS REG. PRINTED IN J.S.A.

JUDY HENSKE - JERRY YESTER FAREWELL ALDEBARAN

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STEREO STS 1052 A

All selections produced by J. Yester and Z. Yanovsky



- 1. SNOWBLIND 3:07
- 2. HORSES ON A STICK 2:10
- 3. LULLABY 2:55
- 4. ST. NICHOLAS HALL 3:35

4. ST. NICHOLAS HALL 3:35
5. THREE RAVENS 3:30

Lyrics by J. Henske, music by J. Yester:
except "Snowblind" by Henske-Yester-Yanovsky

NOR BIZARRE INC., 5455 WILSHIRE BLVD."

SUITE 1700, 105 MILETING.

JUDY HENSKE - JERRY YESTER FAREWELL ALDEBARAN

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STEREO STS 1052 B

All selections produced by J. Yester and Z. Yanovsky



- 1. RAIDER 5:12
- 2. MRS. CONNOR 2:17
- 3. RAPTURE 4:09
- 4. CHARITY 3:17

4. CHARITY 3:17

5. FAREWELL ALDEBARAN 4:21

Lyrics by J. Henske, Music by J. Yester

Lyrics by J. Henske, Music by J. Yester

Proprose of the state of the state











STEREO (P) 1973

V.2005

V.2005-A

HENRY COW SIDE ONE

Nirvana for Mice/Frith
Amygdala/Hodgkinson
Teenbeat Introduction/Henry Cow
Teenbeat/Frith/Greaves

All titles published by Virgin Music Publishers Ltd

C Virgin Records



STEREO (P) 1973

V.2005-B

HENRY COW SIDE TWO

Extract From 'With the Yellow Half-Moon and Blue Star/Frith
Teenbeat Reprise/Frith
The Tenth Chaffinch/Henry Cow

All titles published by Virgin Music Publishers Ltd

Nine Funerals of the Citizen King/Hodgkinson

© Virgin Records

SCIST KM-SA.009 A
(0664.425 S II)
Stria I
Cuemiz Naws

SELIGPREISI
1 HUNGERN UN
3 WEINA AUFFOHRUN SENDUNG, VORBEHALTEN

MADE IN GERMANY BY METRONOME RECORDS GMBH

SOST-KM-58.009-B (0664.425 S 2) Seite 2 Cosmic News AUFFOHRUN S. SENDUNG, VORBEHALTEN UPHEBER UND 1. WILLIG ARM 3:10 LEIDKLAGEN 3:39 **REINES HERZ 2:33** 5. AGNUS DEI 2.39

(Text und Musik von Florian Fricke).

POPOL VUH

OF IN GERMANY BY METRONOME RECORDS GMBH

ALLE URHEBER JANUELE ISTUNGS.

RECHTE

POPOL VUH
SOUNDTRACKS

er Luft (Fitzcarraldo) F. Fricke 2:40 / 2. Wehe Khorazin (F. Fricke 5:30 / 3. Im Garten der Gemeinschaft (Fitzcarralde 4:45 / 4...als lebten die Engel auf Erden (Fitzcarralde 2:15 / 5. Lacrimé di ref (Aguirre) F. Fricke 6:30 / 3. Written and composed and arranged by Florian Fricke - produced by Florian Fricke by Autobahn Musik / Edition modern

Made in Germany

POPOL VUH Schattens - Söhne des Lichts (Nosferatu) F. Fricke 16:30 3. Die Umkehr (Herz aus Glas) F. Fricke / D. Fichelscher 1:15 Ings written and composed and arranged by Florence Produced by Florence Produced by Florence Pricke - Produced by Florence Pricke - Autobahn Musik / Edition modern in Germany in Germany

POPOL VUH AGUIRRE

MUSIC FROM THE FILM "AGUIRRE"

GEMA LL 4124
33 1/3
20 21275-8
STEREO

Vergegenwa

Florian Fricke
Daniel Fichelscher: EDjong Yun Aguirre I (Fricke) / Morgengruß II (Fichelscher) / Aguirre II (Fricke) / Agnus Dei (Fricke)

SEITE A

SEITE B

Vergegenwärtigung (Fricke)

Florian Fricke: Piano, Spinett

Daniel Fichelscher: E- & A-Guitar, Percussion

Djong Yun: Vocal

KEIN VERLEIH! KEINE





PHILIPS PHILIP



MAGMA



PHILIPS PHI



MAGMA









American International Pictures, Inc.,

9033 WILSHIRE BLVD., BEVERLY HILLS, CALIFORNIA 90211

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FRAGILE

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WHEN "SPIDER" COUNTS DOWN, YOUR RATINGS GO UP.



WHEN "SPIDER" COUNTS DOWN, YOUR RATINGS GO UP.

The host of a three hour nightly show on WLAC, Nashville, "Spider" Harrison has established himself as a dynamic, distinctive radio personality with a very special flair for capturing the tempo and

style of today's Soul sound.

Now, "Spider" can be part of your station line-up: as host of BILLBOARD SOUL COUNTDOWN, U.S.A., a three hour weekly program from Music in the Air's Syndicated Programming division.

Each week, your listeners will follow "Spider" Harrison as he counts down the top 40 hits from Billboard Magazine's Hot Soul Singles chart. Interleafed between disks there's commentary and lively, revealing interviews with major Soul artists. Also, special reports from a pair of top purnalists on the Soul scene:

Billboard's "Soul Sauce" editor Jean Williams from Los Angeles and disco editor Radcliffe Joe from New York.

BILLBOARD SOUL COUNTDOWN, U.S.A., is a "natural" for any Soul station's schedule, or in fact for any station seeking a sure-fire stimulus for late night or weekend listening. With an already proven record of audience response it provides attractive opportunities for local sales, by associating advertisers with a recognizable personality and with the week's most popular Soul sounds. As "Spider" counts down from #40 to #1, you—and participating sponsors—can count on a rise in ratings and audience share.

Find out today how this exciting new program might fit into your own scheduling plans. For more information and rates, contact Barbara Stones at

MUSIC IN THE AIR

Billboard Publications, Inc. 1515 Broadway, New York, N.Y. 10036 Or phone (212/764-7310) or telex (620523)





331/3 RRM

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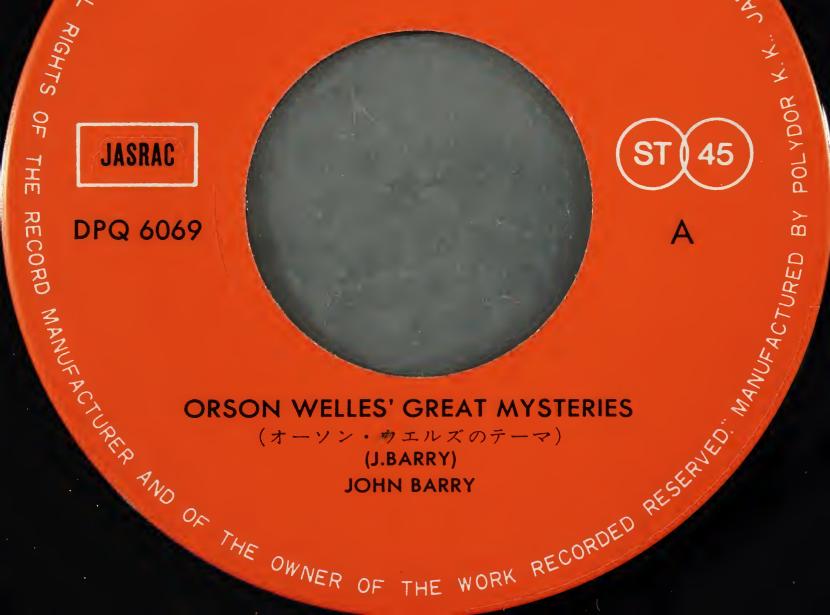
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THE

POLYDOR K.K.

ANOTHER MANGY

RECORDS

Equinox Music

M-1004 EP HI-FI 331/3 RPM

SWEET YOUNG THING (2:41)

(Ed Cobb)

DON'T NEED YOUR LOVIN' (2:36)

(Dave Aquilar)

THE CHOCOLATE WATCHBAND

STILL ANOTHER SUBSIDIARY

ANOTHER MANGY

RECORDS

Helious Music Equinox Music



M-1004 EP HI-FI 331/3 RPM

MISTY LANE (3:05)

(Martin Siegel)

SHE WEAVES A TENDER TRAP (2:33)

(Ed Cobb)

THE CHOCOLATE WATCHBAND

STILL ANOTHER SUBSIDIARY



FILMWAY/ PICTURE/

Beverly Hills, CA 90211

45 RPM Radio Spots



Production 8105 CR 4226

THE BURNING

Cut 1 -: 30 LAST YEAR

Cut 2 - : 30 FEAR



TRANS AMERICAN RELEASE



"SPREE AND ADAM & EVE"

COMBO RADIO SPOTS

Cut #1 - 60 seconds

Cut #2 - 30 seconds





© 1979 American International Pictures, Inc. Beverly Hills, California 90211

45 RPM

Radio Spots

Side 1



7809

CR 3989



Cut 1 — :30 Outer Space & Ad Line

Cut 2 -: 30 Outer Space To You

Cut 3 — :30 Nowhere A Sound Like This

Cut 4 — :30 Cast/Credits and Ad Line



*1979 American International Pictures, Inc. Beverly Hills, California 90211

45 RPM

Radio Spots

Side 2

Production 7809 CR 3990

METEOR

Cut 5 -: 30 Sean Connery

Cut 6 —: 30 Natalie Wood

Cut 7 -: 30 Karl Malden

Cut 8 -: 30 Henry Fonda



*1979 American International Pictures, Inc. Beverly Hills, California 90211

45 RPM

Radio Spots



Production

7919

CR 3951



JAGUAR LIVES

Cut 1 -: 60

Cut 2 -: 30

Cut 3 - :30





American International Pictures o 1979 American International Pictures, Inc.

Beverly Hills, California

45 RPM

Radio Spots



Production

7902

CR3880



THE EVICTORS

Cut 1 -: 60

Cut 2 - :30





© 1977 American International Pictures, Inc.

Beverly Hills, California

45 RPM
Radio Spots



Production 7802 CR 3733

YOUNG BLOOD

Cut 1 —: 60

Cut 2 — :30





AMERICAN INTERNATIONAL PICTURES/A FILMWAYS COMPANY

©1980 American International Pictúres, Inc. Beverly Hills, Ca. 90211

45 RPM
Radio Spots



Production 8009

CR 4210

IT CAME . . . WITHOUT WARNING

Cut 1 -: 30

Cut 2 -: 30



© 1970 American International Pictures

SIDE 1



PRODUCTION #7009

"THE SWAPPERS"

Cut 1 - 30 seconds

Cut 2 - 30 seconds







© 1972 American International Pictures



"5 CYCLE SHOCKER SHOW"

"Hell's Angels '69"
"Hell's Angels on Wheels"
"Wild Angels"
"Devil's Angels"
"Angels from Hell"

Cut #1 - :30





© 1972 American International Pictures



SIDE 1

PRODUCTION #7211/7217

COMBO RADIO SPOTS BLACULA & SLAUGHTER

Cut 1 - 60 seconds Cut 2 - 30 seconds



"THE GLORY STOMPERS"

AN AMERICAN INTERNATIONAL RELEASE

SIDE 1



Release No. AIP #6716

Cut #1 - 60 seconds

Cut #2 - 60 seconds

Cut #3 — 30 seconds

Cut #4 — 30 seconds

"THE GLORY STOMPERS"

AN AMERICAN INTERNATIONAL RELEASE

SIDE 2



Release No. AIP #6716

CHRIS NOEL ARM FORCES RADIO STAR
SPECIAL "GLORY STOMPERS"
RECORDED MESSAGE
Running Time 2 Minutes

(To be used with announcer introduction script from pressbook)



PICTURES

Side 1



Release No. AIP #6702

"THUNDER ALLEY"

Cut #1 — 60 second #1

Cut #2 - 60 second #2



Side 2



Release No. AIP #6702

"THUNDER ALLEY"

Cut #1 — 30 second #1

Cut #2-30 second #2



PICTURES

SIDE 1



Production #6717

"MARYJANE"

AN AMERICAN INTERNATIONAL RELEASE

Cut #1 - 60 seconds #1

Cut #2 - 60 seconds #2



PICTURES

SIDE 2



Production #6717

"MARYJANE"

AN AMERICAN INTERNATIONAL RELEASE

Cut #1 — 30 seconds #1

Cut #2 - 30 seconds #2

Christmas Offering

Ву

LEONTYNE PRICE

And

HERBERTvon KARAJAN

THE VIENNA PHILHARMONIC ORCHESTRA
AND CHORUS

LONDON STEREO FULL FREQUENCY STEREOPHONIC SOUNI

RANGE RECORDING

FREQUENCY

FULL

A Christmas Offering

LEONTYNE PRICE (soprano)

HERBERT VON KARAJAN

conducting Members of

THE VIENNA PHILHARMONIC ORCHESTRA

The Singverein Der Gesellschaft Der Musikfreunde The Wiener Grosstadtkinderchor

"A CI3 ~ Offering"

This record and hor 600 DWLL o existence must be well hat is populated indeed that such a "the music business." It is celebrated singer and internationally powerful conductor should evidence such boundless admiration for each other's art. To listen to von Karajan talk about Price, or Price discuss von Karajan is to witness the glow of a deeply felt professional respect and artistic communication. It was Herbert von Karajan who suggested that the recording be made, and the idea was enthusiastically welcomed by Miss Price and the A & R directors of London Records. This record then, so appropriate for the time of year when brotherhood and good will are uppermost in our minds, is truly the result of a labor of love.

> T. A. McEWEN Manager-Classical Division London Records



Side 1

Band 1—Silent Night (Gruber; Mohr) (2nd verse sung in German)

Band 2—Hark! The Herald Angels Sing (Mendelssohn)

Band 3-We Three Kings Of Orient Are (Hopkins)

Band 4-Angels We Have Heard On High (Trad.)

Band 5—O Tannenbaum (Trad.) (Sung in German)

Band 6-God Rest Ye Merry Gentlemen (Trad.)

Band 7-It Came Upon The Midnight Clear (Willis; Sears)

Band 8-Vom Himmel Hoch (Bach; Luther) (Sung in German)

(All compositions arranged Meyer)

Side 2

1 1—Sweet L'il Jesus (Trad. arr. Meyer) (Unaccompanied)

Note Maria (Schubert, arr. Sabatini) (Sung in German)

· Maria (Bach, Gounod, arr. Sabatini) (Sung in Latin)

Bano 5-Alleluja (K. 165) (Mozart)

This London ffss long-playing record was recorded stereophonically under an exclusive process and bears the trademark ((1)) on the front cover. Look for this sign. It is your quarantee of the finest quality phonograph record available anywhere in the world,



FULL FREQUENCY RANGE RECORDING -FULL FREQUENCY STEREOPHONIC SOUND



GURU GURU



POP Import

DER WOLLGORTIMENTER EN ROCK & POP 6251/DOROHLEM EIMBURGER STRASSE 18 (efbx. 04 82 874 p) rejeren: (06438) 40.52





Back to cruelty – Wanda's loving boy – S.A.I.D. – Stairs and halls – Silent World – Cancer and drugs lwo Jima song – Final Fog (Brouillard définitif) – Rue de Siam – Submarines and Icebergs.

Produced by Steve Nye of Air Studio (London).

PATHE MARCONI EMI @ 1981

Face A

Back to cruelty: (Pascal - Darcel) 2' 44" Wanda's loving boy: (Pascal - Darcel) 4' 11" S.A.I.D. (Pascal - Darcel) 3' 30" Stairs and halls: (Pascal - Alexandre) 3' 47"

Silent World: (Pascal - Darcel) 5' 07"

Face B

Cancer and drugs: (Pascal - Darcel) 3' 38"

(Pascal - Morinière) (Pascal - Darcel) (Pascal - Morinière) 5' 45"

Final Fog (Brouillard définitif): (Pascal - Darcel) 2° 57"

Rue de Siam: (Pascal - Alexandre)

Submarines and Icebergs; (Alexandre - Darcel)

© 1981 ED. CLOUSEAU

Musiciens

Thierry Alexandre: basse Franck Darcel: guitares. Éric Morinière: batterie. Philippe Pascal: voix.

Invites

Philippe Herpin : saxophones. Daniel Pabœuf : saxophones. Mico Nissim : claviers. Éric Le Lann : trompette.

Produced by Steve Nye of Air Studio (London). Recorded at Studio Ramses (Paris) by Steve Nye assistant Laurent. Mixed at Air Studio (London) by Steve Nye mixing ingeneer Jon Walls

Executive producer Thierry Haupais.

"Philippe remercie Anne pour sa collaboration". Conception: Marquis De Sade. Réalisation: Xavier Lambours - Arnaud Bauman.

ERIC MORINIERE photo Xavier Lombours



It's very early Dend Wende sleeps so soundly Underneeth the dim moonbeems The whole world is deed when I come up to your bed

Just to scream in your eers

Now listen to your lover is ecute pain the highest pleasure?

It's very eerly Wende weeps so loud I teste her lips with my teeth

R – and now I realize I how bright I how wild were her eyes littly quo of the sheets and stand you up on your feet To start the odd ceremony Let our desires lead us left the protence and masks Stend in lor us to hit the mark Father and fether end fether in search of strongest pleasure I stend you up on your feet oh how thrilling to feed A sickly bird with one's seed

R – and now / realize how bright how wild were her eyes It's very early Wende sleeps so soundly in the sheller of my dreams. The last words she spoke were getting stuck in her throat Sorry I plead not guilty. We had one single thing we could share.

Our yeerning for unknown pleasures
I was lying to myself

Cos I could do nothing else when standing facing the mirror

R – and now I realize / how wild / how sad were her eyes and now I realize / how blind / how med it was to try to reach paradise I was so pleased To see Wanda down on her knees

I was so pleased to see Wenda groveling at my feet



PHILIPPE PASCAL

I wenne die even for e while

Could I make out your leughter?

photo Xovier Lombours

I lie awake in some silent night Every word and sound in wedged in the air I think I'd like to stand up right And with all my might to hang on to your heir

I wanna die for e little while...
The dreams end thoughts where I locked myself Just kept my hands from scratching my face Life's growin' dark, the colors ere dying And now my world is getting bent out of shape

Could laugh with you?

I just want to touch your eyes
I just want to touch your smile
Oh just your smile
Your eyes, give me your eyes, restore tome the colors of this scene
Your lips, lend me your lips, discover some meanings to my screems
. But the silence is drawing closer end closer.

I wanna die just for a while
Could I make out your leught with you
Leugh with you – leugh with you
I went a noise, a voice to talk with
I need a voice I could fell in love with
I lee wake in some silent injelt.
The things I clutch at crumble down to the floor
I need a voice I could fall in love with
I need a voice I could fall in love with
I went a noise a voice to telk with
Any kind of noise that could after my world
I need a voice I could fall in love with
Gimme some sound in my silent word. Hey'

Ants noises
I watch over this ash-colored island
At the edge of the world
Where the red deep pools of blood
Seem to light the black sand
And I watch over
Watch over it for ever

R - because they sent me away / to this far away place My rifle and I dug a hole in the might I'm one of these voices these yellow and is noises I stare at the landscape around. A strange bland of corpsex and stones We erected mere kinds of mounds We erected mere kinds of mounds with the start of the st

R - and I'm still there in the desert of nowhere Yes I'm still here but who cares over there Halsen Da (was is over) I fight for what's right Protect the light from darkness On the Sunbachi hill I flight for your title Protect you'r heart from the sickness! Yes got let men to kill And i don't care about the reasons (cos all i am's a lethal weapon

R = snping wo jmm songs | all my life | ong live jmm songs wo jmm songs | all my life | ong Haisen da. we don't believe that Oh what a great thing to feel Your will is harder than steel If you obey orders, they say The day will never fade away So now! fight for what's right So now life thory your life Don't take away my illiusions

R - singing two jima songs . set mind on fire And I don't care about the reasons / 'cos all I' am's a lethal weapon That's all want to be

Mummy

The fire still burns inside Its flames ate up my mind But it's quiet inside my mind clean inside my mind Though it's dead inside Hett mankind behind The ideal is now in sight It's no sacrifice I paid the price To design my life As a straight line The fire still burns inside Its flames consumed my life It's so quiet inside clean inside Nothing more to find Heft mankind behind The ideal is now in sight It's no sacrifice

To pay the price To design my life

As a straight line

S A.I.D is the slogan
Four letters sewn above the numbers
Read and repeal slip through your fingers
We re leaving to the East
We re leaving to the East
S A.I.D. is the slogan
Four letters sewn ebove the numbers (on your right shoulder)

Leern it teach it
Until your brain slips through your tingers
We're heeded for the Eest
To rest in endless peece
No name no face

S.A.I.D. Is the slogen
Four letters sewn ebove the numbers
Speek it or sing it
Until your will slips through your fingers
We're moving to the East

We're gonne rest in peece S.A.I.D is the slogen Four letters sewn above the numbers Live it and breethe it Until your soul slips through your fingers

We 're living in the East Buried deep in endless peece No name no face

Join the crowd of echoes of yourself.

Heads of motionless men are bending
Over the receding ground
Useless hands are laid on knees
It will be so nece to shoot tham down
Back to cruelly back to cruelly
Four these fat after out off from real lite
By connected filters set in line
Tone down the keeniness of their sight
To dull just like a blunted knile
Back to cruelly or make up for their tedious lives
Back to cruelly to make up for their tedious lives
Back to cruelly back to cruelly.
Outsides er un of coded picture

They try to sort out once again
But truth slips out between their lingers
With the handling of thesa cards in vain
Back to cruelty a word will never weep
Back to cruelty a book will never bleed

Back to cruelly a book will never bleed Remember thoughts are a waste of time That keep you from ection and fight Remember to think is to stare at oneself Another way of staying deaf and blind Back to cruelly get rid of cold white visions Back to cruelly they're through with emotions Strike to make the tat men utter.

Cries of hafred cries of anger
Beat their flesh to shake them out
Of obscene sleep now let them shout
Back to cruelty back to cruelty

Don't stay behind your window
Don't kill your crawling shadow
That holds you to the floor
Back to cruefly back to cruefly and beat them

I'ma thankin a you

THIFRRY ALEXANDRE



photo Xoviar Lambours

They said I could make my own way to the door, That somewhere up there, may be even see the dawn I'm running out of breath Tearing up and down the stars I rush from here to there in mad purposeless frenzy And with every step I take, quicksands close in over me Who listens to my calls

As I'm running through the halls?

May be another day
When I'm another man.
They shaved my body clean and all my teeth were filed
I was drained of every impulse and brought back into line

Who listens to my calls
When I'm running through the halls
May be I'll do for you
All the things I can't do

Were you to ask me
I'm running out of breath
Tearing up and down the stairs
They said I could struggle out of here, all by myself
That some where, up there, I could really breathe the air!
Who listens to my calls

As I'm running through the halls May be another day When I'm another man We'll swim to the surface My head close to your face

We'll swim to the surface My head close to your face To find another place To find another place We'll stand and wat for burns The deep bites of the sun We'll stand and wat for burns The deep bites of the sun But the foot falls echo And it sounds like a wave Crashing agains the steps Of these steep and dark slaris That lead to desort halls Were the foot falls acho help I'm drowning



FRANCK DARCEL

RCEL photo Jocques Loussa

Sous les morsures aveugles, la lumière agonise
Le jour jins en pièce cleatrise sous les cendres
Des nutris lliuminées
Eclab oussées des cris
Ombres sauvages traquées qui se laissent prendre
Douce uniformite (trait noir sur nos regards)
De formes emoussées
Fondues dans ce brouilland definitif
Don'tal your eyes on my mind

Don't lay your hands on my brain No place to hide Les No place to hide Les Hong place to hide Les temps figé s'est tésigné à hurler présent La musique psychiatingue Tranxène, neurolephques S'infiltre en tol, guide tes pas, droit devant Les régles sont hrees

Les règles sont fixees (un frangle sur n Le d'ecer est stressé Déformé dans ce brouillard définitif Don't lay your eyes on my mind Down in Stammhem Don't lay your hands on my brain And no place to hide And i hold myself tight (in the final fog of Stammhem) It's a nice place to die

To be handed suicide
La querrilla urbane pour s'extriper des sangles
Accentue la pression, de l'ordre sur nos vies
Ses gestes detournes
A la fin nous étranglent
Implantent la peur dans nos pupilles retrecies
Nous sommes sous influence (if n'y a pas d'issue)
Des larves sans defense

Rejoins les chiens dans fe brouillard définitif Don't lay your eyes on my mind KZ methoden Don't lay your hands on my brain Stemmhem-Belsen

And I hold myself tight In the final fog of Stammheim It's a nice place to die

It's a nice place to die
To be handed suicide
Don't lay your eyes on my mind
Down in Stammheim
Don't lay your hands on my brain
No place to nide
Don't lay your yes on my mind
KZ methoden
Don't lay your hands on my brain



No longer running, no longer talking Towards the harbour and the quays Attracted by the long thin wound Of the sky watching him And the sea calling out to him D'you know ther're several ways of dying You can make a list of them According to officulty She would long for the night Out of sheer weariness Her eyes went dull for she had forgoften And she genfly subsides Nothing will break on the carpet No blood no blood, it's red and it's dirty And feels so bad He's looking for evidence along the quays and streets Some of the pleces of his life The reflection on the water The shadow on the ground Whisper to him something lurks behind eyes May be he will laugh about it He's walking down the Rue de Siam Where all things vanish as he walks past Even his memories of the bedroom Where they designed the metal network Whose strands grow tauf and interweare Bring us together And bind us And they pull us apart In any case there's nothing behind it all The end of the path Why repeat same gesture When you've reached the limit? And you're getting cramped in your suit And no spot on your suit No blood cos it's red and makes me feel so sick He's looking for evidence along the quays and streets Some of the pieces of his life The reflection on the water The shadow on the ground Whisper to him something lurks behind his eyes May be he will laugh about it He's walking down the Rue de Siam Further along there is nothing The horizon is a smooth wall Down which rejected illusions drip That once drove him along There's several ways of dying And one way of keeping alive Floating between day and night Sheltered from rough seas and time Drifting along with the wind But out of weariness She asked for sleep to come For eyes to shuf for the sake of oblivion Cos blood is red and blood it's dirty And it feels so bad He's looking for evidence along the quays and streets Some of the pieces of his life The reflection on the water The shadow on the ground Whisper to him someting lurks behind his eyes

He's walking down the Rue de Siam

Très profond, sous ma peau dans la viande
Le réseau cancer
Emet son appel
Les pattes crispées se redressent et se tendent
Pour creuser ma chair
Le maitre s'évellle. L'air se hénisse de bris de verre
D'éclats de fer qui fixent mes nerfs
Tu sais Marc : "Nul endorto du le fuir" (dans la nuir)

Cancer et droques dictez vos ordres
Cancer suffer please, pierce my nerves
Nourir l'horreur qui multie les images
Diktat de mes sens
Dedans me remplaces
Degler mon corps, defigure mon visege
Universation de l'accident de la companyation de l

D'éclets de fer excision vaine !
Tu sais Marc : "Je ne veux pes le perdre, juste l'oublier !"
Cancer et drogues dictez vos ordras
Cancer suffer, embrace my nerves
Now dance to the cythm of my Cancer

Cancer et droques dictez vos ordres
Drugs of no suffer word your please remove my narves
Très profond, sous me paeu dens le cheir
Le réseau cancer
Se regarde dormir
Anesthesite le doscinitions
Le place insensible. Celme clinique respire l'ebsence
Reste en attente du jour prochain
Reste en attente du jour prochain

Tu sais Merc "Nul endroit où se fuir dens le nuit" Now dence to the rythm of my Cencer end my drugs



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MANFRED MANN CHAPTER THREE





MANFRED MANN CHAPTER

SIDE ONE

Travelling Lady-Mann, Hugg

Snakeskin Garter—Hugg

Konekuf-Mann

Semetimes-Hugg (guitar Brian Hugg)

Oevil Woman-Hugg

In June 1969 Manfred Mann pop group disbanded after 5½ years of successfully making hit records.

Manfred Mann Chapter Three was formed by Manfred Mann and Mike Hugg, who had originally formed the Manfred Mann pop group in 1963.

THIS L.P. WAS RECORDED BETWEEN JUNE AND OCTOBER 1969 IN THE OLD KENT ROAD AND REPRESENTS IN GENERAL WHAT WE PERSONALLY HAVE BEEN WANTING TO DO FOR SOME YEARS.

Mike Hugg_Piano-Vocals
Manfred Mann—Organ (police whistle)
Bernie Living—Alto-Flute
Steve York—Fender-Bass (guitar-harp)
Craig Collinge—Drums

Recorded at Maximum Sound Studios Engineer: Dave Hadfield

Produced by DAVE HADFIELD

Brass arrangements by Manfred Mann and Mike Hugg

Additional Brass arranged by Derek Wadsworth

We would like to also thank—Sonny Corbett, Ian Fenby, Harold Becket, David Coxhill, Derek Wadsworth, Chris Pyne, Dave Quincy, Phil Kenzie, Dave Potter, Geoff Driscoll, Nick Evans, Madeline Bell, Sue and Sonny, Brian Hugg.

SIDE TWO

Time—Hugg (trumpet solo Harold Becket)

One way glass-Mann (vocals Mann)

Mister you're a better man than I —M. Hugg, B. Hugg

Ain't it sad-Hugg

A study in inaccuracy-Mann

Where am I going-Hugg

All Songs Published by BELINDA MUSIC INC. (B.M.I.)



POLYDOR INC., 1700 BROADWAY, NEW YORK, N.Y. 10019













PSYCHOPATHA

it is not many to ke a psychopatha and

it is not shange to be a psychopath to Ball world we're living in goes shaight to Ball felephone Here's a reason to feel so alone Here's everynight a panser on your it is really hard boday to find some thuth Here's wen acid in your dopple-juice I don't think it is too hard to understand Here are people who don't even hurt a helping hand They prefer to drown in water to drifting sand. They had in alcohol or ferris Christ bounds he festival of violence is all around sound in the festival of violence is are when a vision that a vision mon than a vision of many to get a hour attack time we've got mothing like a tail to way Hides make the ductor Deckylls change into the mitter There is no law plat makes it justified many people feeling hook and lyed & course the only thing that counts for them No the fancy price of living Z is yellow dist. you book the chance to leave the heaten track you are smished its such a shange effect you're fulling more than just a substituted with the so you have not fully to hist in your suffich more as you know you have been born without a parachuse.



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TUDY GOESON HOLYDAY

RADIO*

Heep well sounds are soothing you Heepwell playing just for you (bolder when all your friends are getting so much they don't know in a world shallsesse and growing weder, there's no way to go. so sleep well, somos cares your sleep well, hide away your fears you are heading for the right direction all you need to know transpartion Abue is no more than instant on your radio. from this trune will last at least a little love, cause shere is no need for fulng older - with a radioand there is no sense in getting bolder. turn it on and go.

mice.

SIDE 2 *
PUDDING AND GIS
TEREN. MUSSGFOR ?!
BALLET. (R.3.ST. PS/RvE6k)
ARR: SUP. SIST. T: ME: 21'00'
BALLET IN GO OPERATION
WITH THE "METHERLANDS DANCE
THEATRE "CHOREOGRAPHY:
FRANS VERVENNE











MATERIAL

Cliff Cultreri Michael Beinhorn Bill Laswell Fred Maher SIDE A: 1. O.A.O. 2. On Sadism • SIDE B: 1. White Man 2. Process/Motion The music contained on this recording was conceived and executed between February and July 1979. The ZU phase.

All music written and arranged by MATERIAL. Published by Special thanks to Don Davis for playing sax on "White Man." Recorded July 23, 24, 25, 1979 at Eddy Offord's studio in Woodstock N.Y. Engineered by Eddy Offord and Rob Davis Photograph by Felipe Orrego
Produced by Giorgio Gomelsky

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In a Jonastern Carden

THE IMMORTAL WORKS
OF KETELBEY

In a Monastery Garden

GOODWILL

Wedgewood Blue

In a Chinese Temple Garden

Sanctuary of the Heart

'Appy 'Ampstead . In a Persian Market

Phantom Melody . Bells Across the Meadows

In the Mystic Land of Egypt

New Symphony Orchestra of London

conducted by

Robert Sharples

Joe Barnell From Shostal

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FULL FREQUENCY STEREOPHONIC SOUND

IN A MONASTERY GARDEN

(THE IMMORTAL WORKS OF KETELBEY)

Side 1

IN A MONASTERY GARDEN (6:20) WEDGEWOOD BLUE (4:10) IN A CHINESE TEMPLE GARDEN (6:50)

SANCTUARY OF THE HEART (5:50)

'APPY 'AMSTEAD (2:10)

Side 2

IN A PERSIAN MARKET (2:15)

PHANTOM MELODY (4:20)

BELLS ACROSS THE MEADOWS (5:40)

IN THE MYSTIC LAND OF EGYPT (6:50)

(all above ASCAP)

THE NEW SYMPHONY ORCHESTRA OF LONDON conducted by ROBERT SHARPLES

Among man's most cherished possessions are his dreams and to Albert W. Ketelbey has heen granted the inestimable gift of setting men's dreams to music. Many composers can set tunes dancing in our heads, but there are very few who, like Ketelbey, can send music penetrating deep down into us so that it is absorbed into our very being. It is undoubtedly this personal quality that accounts for Ketelbey's undying success, for the way that his music is played affectionately again and again in homes and concerts halls throughout the world. Like our favorite books, the melodies of Ketelbey occupy a special place in our hearts and we turn to them as to an old friend, often wondering why we have ever bothered to make excursions into new and less lasting works.

From Ketelbey's life story there stand out two factors which seem to form a part of the history of every great composer of light music: he revealed his talent at an early age and, in the course of a very full musical training, he showed aptitude for a wide range of composition. Before he had reached his teens he had already shown considerable accomplishment as a pianist and, at the age of eleven, he composed a piano sonata which was performed at Worcester Town Hall earning high praise from Sir Edward Elgar who was present in the audience. When only thirteen he won the Oueen Victoria Scholarship to Trinity College, London, and at the age of sixteen he was appointed organist at St. John's Church,

Besides piano and composition, Ketelbey also studied 'cello, clarinet, oboe and horn in the course of his work at Trinity and he won many medals and prizes there as he has continued to do throughout his life. It is no wonder, therefore, that his pieces have always been renowned for their wide and careful orchestration; as we can see, he himself has full experience of playing many of the instruments which he uses to such effect. Nor are we surprised to find that as the years have passed a number of classical pieces for full or chamber orchestra have flowed from his pen in addition to the more popular works on which his fame particularly rests.

Ketelbey's first step after leaving college was to take a position as musical director to a touring light opera company and when he was only 22 he was appointed as permanent conductor at a leading West End theatre. Looking back now we can say with confidence that no better supplement could have been sought to his distinguished academic training. For the theatre must have brought him in close contact with the myriad life and color which be transmits to us so well in sound.

In only a few years Ketelbey struck the rich vein that was to win over to him the hearts of so many enthusiastic listeners. In a monastery garden came first and then In a Persian market, both immediately leaping to fame. Not long afterwards came Sanctuary of the heart which, with its musical accomplishment and ready emotional appeal, deserves to be placed firmly alongside the two pieces already mentioned. These were followed by the many descriptive pieces, included in these Ketelbey selections, all of which have grown to be firm favorites in their turn.

But indeed it is almost an impertinence to write about any of the pieces on this record, for not one of them stands in need of introduction and each one carries its own associations for every individual listener. These works contain vivid musical descripition, rich and satisfying melody, but they also contain something that is greater than both of these. There is in the touch of Ketelbey something that brings comfort to the lonely, that brings relief to those who are troubled, something that causes us to regard him not merely as a composer whom we admire but as a friend.

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Suite for String Orchestra (1934)

The manuscript title additionally describes the work as "In Olden Style." Schoenberg was not in any sense aligning himself with the neo-classicism then in vogue; however, nor was he, of course, as was popularly supposed at the time, recanting his "method of composition with twelve tones." The declared aim of the Suite was loftily didactic. It was intended for American student orchestras, as the composer avows in a foreword to the score (not published as such) and in a letter to the late Fritz Reiner. Its didactic purposes were threefold: to demonstrate techniques of classical composition; to offer a model of instrumental writing and a vehicle for student orchestras; and to provide students with an introduction to, as the composer put it, "modern feeling" music. These considerations partly account for the Bachperiod forms and the key signatures, the composer's first since 1907, since which time and until this Suite, the trajectory of his development had been admirably consistent. But in at least one of his aims Schoenberg signally failed: he could not compose Gebrauchsmusik. His overestimation of the capacities of student string players was so great that even now, thirty years later, few major ensembles can perform the piece.

No matter how low Schoenberg appears to set his sights, the target he hits is high above the advertised one. The Suite is underrated, I think, in the first place because of the composer's own references to it; in the second because it is virtually unknown, even as Schoenberg goes, and, finally, because it falls outside the evolutionary thesis usually put upon Schoenberg. But by the gauge of mere delectation (dangerous as that may be) the Suite, when discovered, will be treasured by musicians and laymen alike. I might add that Schoenberg obviously enjoyed composing it, and surely he had earned the right to a holiday from his evolution. The music flows as if it had been a long time sup-

Now, having presented this brief for the defense, I must acknowledge that the music is the oddest Schoenberg ever wrote. I regret that the five movements do not stand in the chronological order of their composition, for it gives the lie to my own thesis of a progression in quality from beginning to end, with a marked upsurge after the Adagio, as if at that point the composer had suspended his hopes or, more likely, fears of reaching the public school system, and had really engrossed himself in the music. To me, anyway, the first movement is the least interesting, and the second the least successful (those disconcerting repetitions in the first violin part beginning at measure 182, the two-chords-toolneg ending, and several rhythmically empty or attenuated passages), whereas the Menuet is a firmly made and attractive piece, and the Gavoute and Gigue are brilliant ones.

pressed or held in confines.

The oddity is not in these miscalculations, however, but in the fact that the music often appears to be evoking Tchaikovsky, a composer Schoenberg abominated. The Sutte has even been dubbed Schoenberg's Baiser de la fée—albeit inaptly, Stravinsky braiding together where Schoenberg develops, and keeping to triadic centers like a compass needle where Schoenberg regards them largely as points of departure. Not only are some of Schoenberg's vaunted melodies Tchaikovskyan (see the third Largo section in the Ouverture, and all of the Adagio), but so are some of the figurations, such as the pizzicato episode in the Adagio.

Tchaikovskyan, too, is the pentatonic tune in the Pili inosso of the Gavotte, but the coda of that movement, the screnest page Schoenberg ever composed, evokes a still stranger resemblance, that of Prokofiev's Classical Symphony. The demonstration of instrumental effects in the Gavotte, as for example the contrasting of subdivided string groups and solos with the full ensemble, and the varieties of modes of articulation—spiccato, saltando, col leguo, tremolo, pizzicato—may have been didactic, but it hardly stops there and has none of that taint. Tchaikovsky's shadow still darkens the Gigue in one episode, but most listeners will be too involved in Schoenberg's art to notice, and if another composer comes to mind, it will be Beethoven rather than Tchaikovsky (I am thinking especially of the passage beginning at measure 514).

Side 1:

SCHOENBERG: SUITE FOR STRING ORCHESTRA

Ouverture (5:50)

Adagio (4:55)

Menuet (4:20)

Gavotte (6:05)

Gigue (7:00)

ROBERT CRAFT Conducting
THE COLUMBIA SYMPHONY STRINGS

Side 2: SCHOENBERG: SIX SONGS, Op. 8

Natur (5:57) Nie ward ich, Herrin, müd' (4 26)

Voll jener Süsse (6:05)

Wenn Vöglein klagen (5:46)

Sehnsucht (1:32)

Das Wappenschild (4:05)

IRENE JORDAN, Soprano
ROBERT CRAFT Conducting
THE COLUMBIA SYMPHONY ORCHESTRA



Side 3:

SCHOENBERG: FRIEDE AUF ERDEN, Op. 13 (8:00-BMI)

ROBERT CRAFT Conducting the ITHACA COLLEGE CONCERT CHOIR

BRAHMS: PIANO QUARTET IN G MINOR, Op. 25 (Beginning) (ASCAP)

Orchestrated by Arnold Schoenberg
Allegro (= 132: Schoenberg's metronome) (12:20)

Side 4: BRAHMS: PIANO QUARTET IN G MINOR, Op. 25 (Conclusion)

Intermezzo: Allegro, ma non tanto (8:10) Andante con moto (9:40)

Presto: Rondo alla Zingarese (7:50)

ROBERT CRAFT Conducting the CHICAGO SYMPHONY ORCHESTRA

Produced by John McClure

Note: The new (1965) engraved edition of the score is less correct in several particulars than the 1935 photographic score of a handwritten copy (cf., violas at measure 140 in the new and 1935 scores). Many changes of tempo are missing, though one of them, the ritard in measure 120, was correct in the 1915 cross.

Six Songs, Opus 8 (1904)

The neglect of these orchestral songs is even less accountable than that of the Suite. After all, they are an evolutionary link in the development of a composer whose influence is already pervasive and on whom, as it now seems, the future of music will continue to travel. To object that all six songs together are too much to digest, or that the orchestral codas seem disproportionately long, or that Schoenberg's thumbprint is blurred by Wagnerism is not to explain the general lack of curiosity about these works. In any case, these criticisms are outweighed, if not canceled, by at least three of the songs: Voll jener Siisse, Wenn Vöglein klagen and Natur are among the most beautiful representatives of the literature of the orchestral lied. A fourth, Das Wappenschild, contains the gene of genius that can be found in almost everything Schoenberg wrote and employs the whole-tone scale that was to saturate his next opus, the Chamber Symphony, but it is, I think, remarkably bad. The Wagnerisms, or Valkyrisms, are surprisingly unmodified by intervening refinements whether from Strauss, Debussy or Mahler (who stands closely behind another song, Selmsucht), and they sound very gauche. Forecasts of one kind or another occur in all of the songs, most notably of the Second Quartet in the middle section of Voll jener Süsse; but then, as I said, the songs are "evolutionary." The order used on this record was established by Schoenberg for a con-

Friede auf Erden, Opus 13

The chorus Friede auf Erden (1907) is less rarely performed than the other music in the album, and is therefore less in need of a commentary. It is difficult music to sing a capella, even today, but the orchestral tuning-accompaniment supplied by the composer greatly weakens the effect of the piece.

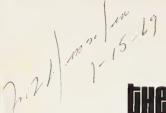
Brahms: Piano Quartet in G Minor, Op. 25 Orchestrated by Schoenberg

This score, which dates from the late spring and summer of 1937, is the least known in the present album and, in fact, is not yet published (thirty years after performance!). It is, none the less, the most successful of Schoenberg's orchestral transcriptions, and it may still take its place in the repertory as "Brahms's Fifth," which is how Schoenberg once described it. He also defended his orchestration as Brahmsian, but up-to-date-an argument that has served as an apologia for some of the worst of contemporary orchestrations of the classics. The difference is not in Schoenberg's approach but in his imagination of genius and in his absolute orchestral mastery. Whether extensions of Brahms or not, Schoenberg's instrumental inventions do not violate the Brahmsian unity of the composition or, as they translate it to another medium, change the character of the Brahmsian expression. For the rest, we may remark that few other contemporary composers would have devoted so great an effort to the Hamburg master. That Schoenberg did so, and at the peak of his powers (boasting of his "fifty years of thorough acquaintance" as a qualification), is proof, if proof were needed, of how deeply he was steeped in Brahms's style. In our album, the quartet is intended to balance the Six Songs, Schoenberg stemming in almost equal measure from Wagner and Brahms.

This volume is the fifth in a series. Previously recorded:

Volume I . . . M2L 279/M2S 679* Volume II . . . M2L 294/M2S 694* Volume III . . . M2L 309/M2S 709* Volume IV . . . M2L 336/M2S 736*

VOI





the music of arnold schoeneerg volume s

SIX SONGS, OPUS 8

NATUR (von Heinrich Hart)

Nacht Fliesst in Tag und Tag in Nacht Der Bach zum Strom, der strom zum Meer In Tod zerrinnt des Lebens Pracht, Und Tod zeugt Leben licht und hehr Und jeder Geist, der brünstig strebt, Dringt wie ein Quell in alle Welt, Was du erlebst, hab ich erlebt, Was mich erhellt, hat dich erhellt.

All' sind wir eines Baums Getrieb, Ob Ast, ob Zweig, ob Mark ob Blatt Gleich hat Natur uns alle lieb, Sie unser Aller Ruhestatt.

NIE WARD ICH, HERRIN, MUD'... (Petrarca)

Nie ward ich, Herrin, müd', Um Euch zu minnen, Noch werd' ich's sein, Weil ich am Leben bleibe, Vom eignen Hass doch nun ans Land ich treibe, Und kraftlos macht der Tränen endlos

Rinnen. Will lieber mir ein schön, weiss Grab gewinnen,

Als dass zur Schmach man Euren Namen schreibe Auf Marmor mir, trennt sich mein Geist vom

Leibe, Der wohl nun mehr ihm länger wohnet innen.

Drum, kann ein Herz in Lieb und Treu erfahren,

Euch ohn' ihm Qualen zu bereiten, Gnügen, lasst diesem Eure Gnade widerfahren.

Meint Euer Zorn auf andre Art zu siegen, Er irrt, und wird nie, was er denkt, gewahren;

Das dank', o Lieb', ich mir und deinem Fügen! NATURE

Night flows into day and day into night, The brook into the river, the river to the sea. Life's splendor is no more in death And death begets life clear and sublime, And every spirit who ardently strives Pierces the whole world like a well. What you have experienced I have experienced.

What enlightens me also has enlighted you.

We all are offshoots of one tree, Whether branch or twig or marrow or leaf; Nature loves us all well, She is the place of rest for us all.

NEVER, MISTRESS, DID I GROW TIRED

Never, mistress, did I grow tired
Of courting you,
Nor will I do so
While I am alive;
Yet my own hatred drives me into the land
And an endless flow of tears robs me of
strength.

I would rather gain for myself a beautiful, white grave

Than have your name demeaned by having it written
On marble for me when my spirit,
Which still lives in it, leaves my body.

Which still lives in it, leaves my body.

So if a loving and true heart

Suffices you and you'll not cause it torture,

Let it feel your mercy.

If your ire believes in a victory of a different kind.

You err and you will never achieve your goal; For that, dearest, I thank myself and what you have ordained. VOLL JENER SUSSE . . . (Petrarca)

Voll jener Süsse, die, nicht auszudrücken, Vom schönen Angesicht mein Aug' empfangen am Tag, Wo lieber blind ich war gegangen, Um nimmer klein're Schönheit zu erblikken, Liess ich, was mir das Liebst'; Und mit Entzükken ist ganz in ihr Des Geistes Blick befangen, Der, was nicht sie ist, Wie aus einer langen Gewohnheit Hasst und ansieht mit dem Rükken.

In einem Tale rings umher verschlossen, Das meinen müden Seufzern Kühlung spendet.

Kam langsam, liebesinnend ich zur Stelle, Da sah ich Frauen nicht, doch Fels und Ouelle

Und jenes Tages Bild, Das unverdrossen mein Geist mir malt, Wohin mein Blick sich wendet.

WENN VOGLEIN KLAGEN . . . (Petrarca)

Wenn Vöglein klagen und in grünen Zweigen Mit lindem Säuseln Sommerlüftchen beben,

Mit lindem Säuseln Sommerlüttchen beben, Wenn dumpfen Murmelns lichte Wellen steigen

Und um beblümte, frische Ufer weben, Sitz ich und schreib in Liebe hingegeben Und die der Himmel uns geruht zu zeigen, Die Erde barg, seh ich dann noch am Leben Und fernher meinen Seufzern hold sich neigen

"Warum ach! vor der Zeit dich so verbluten?" Spricht sie voll Mitleids.

Spricht sie voll Mitleids. Warum nur Vergiessen aus trüben Augen Schmerzensvolle Fluten?

Nicht klag' um mich, ich starb um zu geniessen FULL OF THAT SWEETNESS

Full of that inexpressible sweetness My eyes received from your beautiful face

on that day
When I should have preferred blindness
To avoid seeing lesser beauty,
I left what I loved most;
And overjoyed the spirit's eye
Is utterly enchanted.
If it is not her
The mind's eye hates and turns its back on

As if in long acquired habit.

In a surrounded valley,
Where my tired sighs find coolness,
I slowly, thinking of love, came to a place
Where I saw no women, but rocks and
spring

And the picture of that day, Which, never letting up, my spirit paints for

No matter where I look.

ELEGY OF LITTLE BIRDS

When little birds wail and in green branches, With soft sighs, summer zephyrs tremble, When muted murmurs' build waves rise And weave around flowery, fresh shores, I sit and write, to love surrendering, And that which heaven deigns to show us And the earth had hidden I still observe as life.

And from far off, bowing graciously to my sighs "Oh! Why then bleed to death before one's

time?"
She speaks, full of pity.
Why flood your dimmed eyes

With painful tears?

Do not mourn for me; I have died to enjoy Eternal presence, WIRED FOR SOUND

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WIRED FOR SOUND

SIDE ONE

REFLECTIONS IN THE WATER TI-PI-TIN BLUES IN THE NIGHT IN THE STILL OF THE NIGHT MAKIN' WHOOPEE LONELY GUITAR SIDE TWO

STELLA BY STARLIGHT YOU'RE THE TOP WHISTLE WHILE YOU WORK A FOGGY OAY MOOD INDIGO A BLUES SERENADE

CURRENT SUPPLIED BY MARTY GOLD

There is little likelihood that many of us have ever heard these selections played in this form—nor anything else, for that matter. There are violins, drums, saxophones, trombones, and some other conventional instruments, but there are also many unusual sound-producing devices. Some resemble the instruments we know, but appear to be one or two octaves out of place, others are quite strange. Some parts sound as though they might have been saved from bygone days of the theater organ, for they have the tones we identify as the Tibia and the Kinura and the English Post Horn. Heretofore the organ attempted to imitate the orchestra—this might be just the reverse. Then, too, there is reverberation, an artificial echo produced electronically and completely under the control of the recording

But in spite of the unique arrangement and the unfamiliar instruments, there is considerable charm in the music, for we recognize old favorites in new dress. Even without the titles we could almost guess the subject.

- St in which we see 1. Reflections in the Water. An especially apt a the smooth surface of a brook rippled wi and memoriessome pleasant, some sad. Reverberation, a dissolve between
- 2. Ti-Pi-Tin, Mexican in spirit, this reminds us of a marimba in a Tia Juana cafe-warm and lively and bright, and played by four deadpan natives with player-piano precision.
- 3. Blues in the Night. In the mood of the South, with the melody coming to us over the water in the cypress swamps. We hear bullfrogs and strange birds and the wind stirring the moss in the trees.
- 4. In the Still of the Night. More conventional, with the principal melody from the electric guitar, aided, augmented, and abetted by artificial
- 5. Makin' Whoopee. Dissonant at the start, already living up to the title, then bright and gay, each phrase ending with a smile-yet the whole finishes with a musical representation of a hangover.
- 6. Lonely Guitar. An equally lonely cowboy trudging down the trail at twilight on his pinto, accompanying his ever-present guitar with a whistled melody as he goes off into the distance.

Side 2

1. Stella by Starlight. A new Stella-older perhaps, and richer in expe-

rience, full of many moods from sadness to gaiety, sometimes even with the sparkle of champagne.

- You're the Top. A kaleidoscope of tone colors, well fitting its complimentary title.
- 3. Whistle While You Work. This is one you can feel all the way-including the work.
- 4. A Foggy Day. Right for the mood, with the foghorn in the background, an occasional bell buoy, and outlines of familiar objects faintly visible through the swirling mists.
- 5. Mood Indigo. Here we have a canvas that's mainly in indigo, yet brightened up with lighter shades, slashes of electric blue, a few bold spots of scarlet, and with gold threads woven all through it.
- 6. A Blues Serenade. Now the guitar is played in a large, high-walled courtyard with little to dim the reverberation-a fitting and restful finale.

MARTIN GOLD, a native New Yorker, won recitals in Town Hall when ductor of many such names ages, ne has worked with ductor of many such names ages conding sessions for the major labels, including vaughn Months. Among there, Among the sessions of the major labels, including there. Among the sessions of the major labels, including the sessions of the major labels, including the sessions of the sess Vaughn Monta & thers. Among his compositions are Give Me the Right, It's Dawn A. Tell Me Why, Bright Red Convertible, and other popular tunes. Marty has teamed with Sid Ramin before on all of the Three Suns and Orchestra albums.

SID RAMIN began life in Boston, and was started on a musical career with the help of Leonard Bernstein. He has arranged for Les Brown, Lawrence Welk, Harry James, Ray Anthony, Camarata, Les Baxter, and other bands, and for the Milton Berle TV show for eight years. Versatile, he has Broadway credits for work on "Wonderful Town" and "Hazel Flagg": symphony credits for adaptations of Gershwin preludes for the St. Louis and Kingsway orchestras, and for a Portrait of "Fats" Waller for the New York Philharmonic. C. G. McProud

Editor and publisher, Audio magazine

Conducted by Marty Gold. Assistant Conductor: Sid Ramin. Recorded at Webster Hall, New York City, July 9, 11, and 12, 1956. Recording Engineer: Fred Elsasser. Produced and directed by Herman Diaz, Jr. © by Radio Corporation of America, 1956

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SIDE I "Journey to the End" (24:15)
A. 1 Continuum/Warp (2:08)

Composed and Performed by Henry Wolff

- The Illusory Body (4:11)
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- 5. Skybells II (2:33) Composed and Performed by Nancy Hennings
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- B. 1. The Sword Behind the Buddha-Smile (2:03) Composed and Performed by
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 2. The Seven Sounds of Dissolution
 (3:28)

(3:28)
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Composed by Henry Wolff; Performed by Henry Wolff, Nancy Hennings, Drew Gladstone, Sandy Sawyer

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surpasses its predecessor. The new album is the outcome of further years of study, travel and experiment by Henry Wolff and Nancy Hennings, two musicians resolutely in quest of the "sound between the spaces." Bringing together musical elements never before associated, sounds vastly separate in time, space and tradition. the musicians have advanced across remote areas of sound only indicated by the earlier, pioneering Tibetan Bells. In the present record, Tibetan Bells II, the ancient resonances of the bells of Tibet are deployed within a musical framework uncompromisingly 20th Century, and Western. Tibetan Bells II is an unprecedented synthesis of the sounds of East and West, of Past and Present, of Then-Now, of Here-Beyond.

The instruments of the new album, as those of its forerunner, are exclusively the bells of Tibet. These remarkable instruments have been described elsewhere. Yet it is a striking fact that the tones of Tibetan bells — the indigenous products of a highly evolved yet little known Asian culture — have often been confused with the ultra-modern sounds of electronic

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Front cover, design and artwork by Nancy Hennings Back cover design by Nancy Hennings Back cover photograph by Stephen Hill

Af direction by Jerry Takogawa The performers and producers are grateful for many kind favours to the following arrists and frends: Mark Elot, Dawd Fishman, Gay, Gellio, Mickey Hart, Dawd Hoffman, Steven Lampen, Shedon Rochin, Hany Stam, Valley People, and Paul Buff (for Transamps), John Voelker, Zack, and to others who helped in countless uncarny well.

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PACR7-110 Red Label Series

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TBETAN BELLS I



HENRY WOLFF NANCY HENNINGS



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3. Through the Vold (11:22) Composed and Performed by Henry Wolff and Nancy Hennings. ibetan Bells II is the second album by Henry Wolff and Nancy Henry Wolff and Nancy (1971), the original "underground classic". The present record is the musical and metaphysical heir to the album that introduced the exquisite tonalities of the bells of Tibet to the Western World.

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Hennings Front cover, design and artwork by Nancy Hennings Back cover design by Nancy Hennings Back cover photograph by Stephen Hill

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The

Two Fists of Communism

The stirring in-person story of an American Catholic Missioner, condemned to death by the Red Chinese.

bу

The REVEREND FATHER FREDRICK BECKA, M. M.

THE TWO FISTS OF COMMUNISM

by FATHER FREDRICK BECKA, M. M.

He transmitted spy messages all the way from Red China to Washington, not with a radio, but with a doctor's stethoscope.

But this was only one of thirteen heinous crimes charged to the young Maryknoll priest by Mao Tse Tung.

And that's why Father Becka was sentenced to death.

During his 2½ years of imprisonment by the Red Butchers of Peiping, Father Becka witnessed the most iniquitous of atrocities, including not less than one political execution per day. The Reverend Father Becka saw the full and fulsome impact of THE TWO FISTS OF COMMUNISM: force and fear.

But nothing he saw behind the Bamboo Curtain of carnage and corruption, including his own death sentence, frightened him half as much as what he saw in his beloved United States when he came home.

If you want the truth about how far the Red Peril has progressed, right up to your own doorstep, you must listen to the grim, yet vastly entertaining testimony of this dedicated American. His scholarly analysis of Communist organization should be required reading in every school in our nation. His examples of how Red Poison is spread by our mass communications, even our public libraries, is as frightening as it is enlightening. Yet, you'll vibrate with laughter as you hear Father Becka's account of his first night on a mattress, after years of sleeping on wooden planks.

Whatever your religion (and if you don't have any, this record will give it to you!) you'll find beauty and inspiration as you listen to Father Becka sing the "Hail Mary" in a Chinese dialect, as he taught it to his converts—who sing it now silently, and only to themselves.



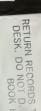
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Sp Huxley

ALDOUS HUXLEY Speaking bersonally...



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ALDOUS HUXLEY

SPEAKING PERSONALLY

SIDE A 22:24

Band I: EARLY WRITINGS 11:16

- · "How did you come to publish?"
- "Would you say that any one of your novels has been more real to you than another?"
- · "In your early years was your defective eyesight a
- great handicap Band 2: 1NFLUENCES 11:08
 - · "What were the main conscious influences on your
 - development?" · "If you were asked, who would you say influenced
 - you most in your youth?"

 "Are there, in your opinion, any writers who will
 - survive and will be read?"
 - · "What is the relationship of the artist to his time?"

SIDE B 22:05

Band 1: ON CHAUCER AND PSYCHOLOGY 4:13

Band 2: FREUD AND THE DEVELOPMENT OF SOCIAL CONSCIOUSNESS DURING THE VICTORIAN ERA 5:55

- · "Speaking as yourself speaking also as a member you generation – how serious, how enduring, was the impact on your mind of Freud?"
 "Don't you think that by the 19th Century – by
- Victorian times although there was all this injustice and horror, there was a beginning of social consciousness?

Band 3: ON D. H. LAWRENCE 11:57

- "Why was he always quarreling?" "But some of the things he said seemed to me quite horrifying.

SIDE C 25:03

Band I: ON RELIGION ... 7:10

- · "You began by making a reputation as a cynical iconoclast. Would you say something about the process that took you to your interest in unorthodox religion?"
- · "But aren't Eastern ideas and presumptions utterly different from ours?"
- · "Surely, Zen is just the kind of inward turning which makes for cushioning an otherwise intolerable

Band 2: ... AND THE SUPERNATURAL 17:53

- · "What part has the supernatural in your life?" · "But surely, by its very nature, mysticism hinges
- upon superstition."

SIDE D 21:55

Band 1: THE DEVELOPMENT OF A

- GENERAL IDEA 11:08
- · "How do you expound on general ideas?"

Band 2: IN AMERICA 5:02

- "Why did you come to settle down in California?"
- "You lectured a good deal in American universities."

Band 3: ON DRUGS 5:35

- · "How often do you take mescaline yourself?"
- . "But isn't it a condition one would want to be in all the time?" (Referring to the effect of mescaline and 15D)
- "Is the effect the same on everyone?"
- · "Do you sit, or do you move about?"
- · "Is it a habit-forming drug?"

Three events dominated the adolescence and early manhood of Aldous Huxley, each of them tragic and each leaving a wound that never completely healed. The first was the death, in November 1908, at the age of 46, of his mother Julia; the second the attack of keratitis punctata, in Autumn 1910, which rendered him virtually blind for eighteen months, and left him with his sight permanently impaired; and the third was the suicide, in August 1914, of his elder brother Trevenen. For the external world, as for his own career, it was the second of these three tragedies whose effects were most obvious. He had to give up his ambition to be a doctor, and move away from the world of the biological sciences in which his grandfather, the great Thomas Henry, had achieved such eminence. He devoted himself, instead, to the world of literature and ideas, thus developing a possibility already implicit in the other side of his family tree. Julia Huxley had been the granddaughter of Arnold of Rugby and niece of the poet Matthew Arnold; while her sister, Mrs. Humphry Ward, was one of the most successful and serious - of late Victorian women novelists. In Aldous Huxley, the nineteenth-century impulse towards truth in science and moral values in literature seem in retrospect to have been virtually predestined to mingle by heredity alone. Keratitis punctata ensured that the scientific impulse would not predominate; other events had an equally strong influence on the kind of book that Huxley wrote.

The effect which the microbe staphylococcus pyogenes chanced to have upon Huxley's eyes seems indeed only to have strengthened an obsession with physical suffering and decay which can be traced back to the impact made on him earlier by the death of his mother. 'She had been good and she had died when he was still a boy; died - but he hadn't been told of that until much later - of creeping and devouring pain. Malignant disease - oh, caro nome!' thinks Theodore Gumbril, in Autic Hay (1923), while the more openly autobiographical Anthony Beavis, in Eyeless in Gaza (1936), is scarred for life by the 'concentrated horror of death' which he undergoes at the age of eleven as he sees the small box containing his mother's ashes being lowered into the 'black well' of her grave. Not one of Huxley's novels is without the obsession of what the flesh can do to the spirit when what man regards as the normal balance of nature is upset. The cancer which killed Julia Huxley is paralleled by the meningitis which tortures little Phil, in Point Counter Point (1928), until his wasted body has no defense against death, and this constant presence of physical disease epitomizes the aspect of the human condition which Huxley the novelist presents most vividly. Man is an animal, and is consequently subject to the impersonal laws governing all forms of life. But, unlike other animals, he has a mind which forces him both to be aware of these biological laws and to reject the amoral, inhuman universe which they reflect. He is appalled by death, suffering and decay, and yet can do nothing, in the last resort, to prevent them conquering. He has, in other words, to live an animal situation in human terms, and a world where 'the greatest tragedy of the spirit is that sooner or later it succumbs to the flesh' is a world in which man is destined to an inevitable defeat.

The third tragedy took place on 23 August 1914, when Aldous Huxley's older brother, Noel Trevenen Huxley, hanged himself. Aldous wrote at the time that it was 'just the highest and best in Trev - his ideals - which have driven him to his death'; and the potentially tragic conflict between ideals and reality is another dominant theme in Huxley's work. Man not only lives in a world where neither his intellect nor his moral conscience can protect him from the casual cruelties of his own body. There is also, within his mind, a perverse demon which constantly makes

him act against his own interests, sacrificing his own well-heing to the concepts which he himself has forged

None of the aims which Huxley pursued as a writer was unconnected with these early experiences. Both the iconoclasm and the mistrust of conventional social values are undoubtedly linked to his brother's suicide. Ideas, he suggests, especially if they demand the sacrifice of our instincts to our intellect, are very dangerous. Man's ability to talk, to elaborate complex intellectual notions, to define abstract ideas to the point where they acquire an independent existence, constantly tends to alienate him from his own true interests. This is as true of sex as it is of religion or politics, and the plea for tolerance and agnosticism running through the whole of Huxley's work gives it both its unity and its permanent appeal.

His fundamental aim as a writer was always to make sense of his own experience, and initially he tried to do this through literature itself. Life might have no meaning, but the artist could at least impose some significant pattern upon experience hy recasting it in an aesthetically satisfying form. Then, largely under the influence of D. H. Lawrence, he attempted to argue that man could best deal with the aberrations of his own mind by striving to recapture, in his actual behaviour, some of the harmony attained in other civilizations. When, for a variety of reasons this attempt to revitalize paganism proved a disappointment, he entered his third and final stage: the one where he argued that man's ultimate end was revealed to him by certain types of mystical experiences. He thus exemplified, in the expression which his books gave to his own evolution as a thinker, three of the major responses which human beings can make to the world in which they find themselves: the aesthetic, the humanistic and the religious. Yet at no stage did he overcome the scandal of undeserved physical suffering, and his attempt to reconcile science and mysticism remains, in this respect, a splendid failure.

The ideas which Huxley discusses in this recording and in his work also have an intrinsic interest which is hy no means always linked to his own problems, and he certainly knew more science than any other imaginative writer of his generation. His discussion of the impact of science on society is particularly interesting, irrespective of any relationship that this may or may not have had with his own private experience, and the same is true of his views on the relationship between science and literature, on ethics, on religion, on the role of the individual in history, on drugs, overpopulation, pacifism, and the possibilities of unorthodox medicine. Even his sternest critics acknowledge both Huxley's 'flair for embodying the Zeitgeist' and his skill as a 'populariser of ideas' and there can still be few more stimulating. painless and more amusing ways of introducing oneself to the problems which occupied literate Europeans and Americans between 1920 and 1960 than to read his novels and essays, and to hear the author himself speaking personally. It then becomes clear that when the most intelligent inheritor of a brilliant scientific tradition becomes a mystic, we need to revise our defense of the way we live now, and of the values on which we try to base our civilization. This defense becomes even more interesting to make as we come to realize that Huxley's later philosophy of religion continues to reflect, albeit in an unexpected and not always convincing manner, two of the attitudes which most characterize the scientific outlook: a positivistic respect for facts and an intense distrust of metaphysics

- PHILIP THODY

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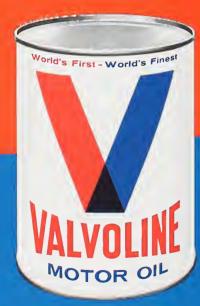
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Time	100	-										
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Motor Trend			100			(•)				• 1		
Car & Driver		0.5					1.0		1.0	•		
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Southwest Racing News											()	

44=13

east village

ELECTRIC NEWSPAPER HIROSHIMA DAY . WELL THE COLL USA VS UNDERGROUND

EEE BRAGES 1034 ESP-DISK! 1919/19-5-4986. Metalogist NEWSPAPER

Microphones are knee deep in people. Hair sucks up the smoke of nervous habit. Steve Weber crouches in the corner of the room like an amphetamine spider strumming erratically at his guitar. Marion Brown and Ishmael Reed prepare to wrestle at the edge of the universe. They have all stepped out of the Guttenberg Galaxy into the emperor's clothes of sonic words. How to make a record album? But it already has; the radio reveals the events of the day and takes us into the innermost ear of the presidential marriage. Tuli Kupferberg enters the room; twenty-one years later and the radioactive screams of bombdoom have turned into voices to be recorded on tane.

Ken Weaver sits in the back of the room chewing the eternal fingernail of shyness. How to make a record album? Allen Ginsberg, Peter Orlovsky, and Ed Sanders are sprawled across the floor. Mantras mix with the mushrooming of smoke. Andy Warhol and the Velvet Underground are expecting. The recording session will take three days. Nothing has been planned but creation has taken the necessary precautions. It is becoming: The first electric newspaper.

Newsprint flashes to our ears and the world, sounding through our veins, is unleashed through the eye of a needle. The MOMENTOUS OCCASION!
To those of us who are blind, the truth is now written on the wind. EXTRA! EXTRA! READ ALL ABOUT IT! LUCI GETS HERS - FINALLY; HIROSHIMA DAY, AUGUST 6; U.S.A. VSUNDERGROUND. Somewhere planes fly low strating viet purple people

with napalm nectar; the jolly jowled poison of a president's smile splashes across the mass media conscience of America; and the underground files through the echo chamber of total technocracy to pay homage to history. All the news unfit to print is precipated in the ear. Brain valves open, zone vectors are bombarded by reportage.

The East Village Other guides you through the inner sanctum of facts to a new level of consciousness. EVIL? HARDLY! DISTURBING? YES!If your stomach is tied up in symbolic knots or your mind buried in the materialistic mud of utter confusion, then don't take this trip. But if you have a mind or even half a mind, then TURN ON! TUNE IN! and delve into the depths of a culture's corrosion. Watch carefully, listen intently for the movement is not a sleight of hand but the palsy of prophecy. The Bones rattle. The Blood boils over. FLASH FLASH FLASH FLASH the inundation of the technology of Doom, the collage and montage of Mystery: Hiroshima Day, August 6......

Allan Katzman

 COVER: Walter Bowart EDITED BY: Richard Alderson, Allen Katzman, Betsy Klein, and Walter Bowart

A COLLAGE OF: SIDE ONE LUCI'S WEDDING by

plastic clock radio
IF I HAD A HALF A MIND
by Steve Weber*
GOSSIP by
Gerard Malanga and Ingrid Superstar
NOISE by The Velvet Underground*
JAZZ IMPROV by Marion Brown,

SAZZ IMPROV by Marton Brown, Scott Holt, and Ron Jackson MANTRAS by Allan Ginsberg and Peter Orlovsky

LUCI'S WEDDING by plastic clock radio

LOVE AND ASHES by Tuli Kupferberg* sung by Kupferberg and Viki Pollon with Peter Rawson on guitar. THE FREE LANCE PALL BEARERS c copyright 1966 Ishmael Reed SILENCE by Andy Warhol c copyright 1932

SIDE TWO

Engraved side with a lot of saxophones

This edition licenced from © VIA Records, The Netherlands HO_180 GRAM PURE VIRGIN VINYI.

We tried to keep the arrwork as keen as possible to the original ESP edition



GET 1012

ATHE SALITA I SEE LINE



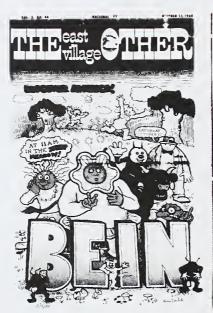
THE EAST VILLAGE OTHER - Electric Newspaper

Microphones are knee deep in people, Hair sucks up the smoke of nervous habit. Steve Weber cronches in the corner of the room like an amphetamine spider strumming erratically at his guitar. Marion Brown and Ishmael Reed prepare to wrestle at the edge of the universe. They have all stepped out of the Gutenberg Galaxy into the emporer's clothes of sonic words. How to make a record album? But it already has; the radio reveals the events of the day and takes us into the innermost ear of the presidential marriage. Tuli Kupferberg enters the room; twenty-one years laser and the radioactive screams of bombdoom have turned into voices to be recorded on tape.

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BOYS TOWN GANG

Special Limited Edition

REMIX

Cruisn' The Streets (instrumental) remixed by Craig Morey, "Trip" Ringwald, Mike Lewis

Remember me /
Remember me /
Ain't No Mountain High Enough Suite
remixed by Joe LaGreca and Denis LePage

CRUISIN' THE STREETS



BOYS TOWN GANG

Special Limited Edition

REMIX

Cruisn' The Streets (instrumental) remixed by Craig Morey, "Trip" Ringwald, Mike Lewis

Remember me /
Remember me /
Ain't No Mountain High Enough Suite
remixed by Joe LaGreca and Denis LePage

CRUISIN' THE STREETS



Bedrock Tijuana Records Groove is in the air





Bed 12r Groove is in the air Simon's future dreams mix Mad noise/Space echo Moonface mix

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L.

THE POLICE









King of Pain

PROM THE AGM ALBUM'S INCHRONICITY AMED 63735

PRODUCED BY HUGH PADGHAM & THE POLICE

Tea in the Sahara (live)

PHOTOGRAPHY BY ANTON CORBIN





WEWM

PEKKA POHJOGA bass , violin , piano (Pride of the...) mini-moog (Planetist) , sheet music JUKKA GUSTAVSON vocals, pianos, organs, RONNIE ÖSTERBERG drums, percussion, backing vocals (Sunny disaster) JIM PEMBROKE Yocals, sermon, plano (Sunny disaster and Friend from the fields)

handlenders:
Rekka Röyry soorano, flute · Pentti Lasanen clarinet,
flute · Paavo Honkanen clarinet · Ilmari Varlla,
flute · Paavo Honkanen clarinet · Ilmari Varlla,
Aale Lindgren oboes · Juhani Tapaninen bassoon
Unto Haapa-aho bass-clarinet · Juhani Altonen
solo-flute · Seppa Paakkunainen, Grik Dannholm,
Pentti Lahti, Kari Veisterä flutes · Taisto Wesslin ac. guitar
Grkki Kurenniemi, Jukka Ruohomäki VCS 3 - assist
special thanks to: Mats Hulden für the translations
: Joyce Berg for typing it all out

Cover art design, directions Jukka Gustavson Cover art work Jorma Auersalo

Recorded at Finnwox and Finnlevy studios Helsinki, Finland February through November 1873 Engineers : Erkki Hyvönen , Harri Bergman, Måns Groundstroem, Paul Jyrälä Production: Måns Groundstroem and Wigwam















SIDE ONE (23:45)
Nirvana for Mice (Frith)
Amygdala (Hodgkinson)
Teenbeat Introduction (H. Cow)
Teenbeat (Frith/ Greaves)

SIDE TWO (20:15)

Extract from 'With the Yellow Half-Moon and Blue Star' (Frith)

Teenbeat Reprise (Frith)

The Tenth Chaffinch (H. Cow)

Nine Funerals of the

Citizen King (Hodgkinson)

Geoff Leigh - saxes, flute, clarinel, recorder, voice
Tim Hodgkinson - organ, piano, alto sax, clarinel, little bells, voice
Fred Frith - guitars, violin, viola, piano, voice
John Greaves - bass, piano, whistle, voice
Chris Cutler - drums, toys, piano, whistle, voice

Recorded at Manor Studios, May/June '73
Sound by Tom 'Greasy Patches' Newman and Henry Cow.
(First bit of 'Nirvana for Mice' engineered by Mike Oldfield).
For Teenbeak Chorale we were angmented by Sarah
Greaves, Maggie Thomas and Cathy Williams.
The Pixiphone on 'Yellow Half-moon' is by Jeremy Baines.
The tenor solo on 'Nirvana for Mice' is by Geoff,
the alto solo on 'Teenbeat pt. two' by Tim.

Front cover by Ray Smith Special thanks to Tom, Sos, Jane, Lady June, John Walters, John Peel and all other encouragers, explorers and friends.

If for any reason you'd like to get in touch, please write % Virgin Records, 130, Notting Hill Cate, W. 11 Henry Cow appear by courtesy of Hollywood/Thibet.





POPOL VUH

Popol Vuh:

Florian Fricke (piano, cembalo, vocal) Daniel Fichelscher (E-guitar*, drums, konga) Conny Veit** (E-guitar, 12 string guitar) Klaus Wiese (tamboura) Robert Eliscu (oboe)

Popol Vuh: Seligpreisung

A-Seite:

- "Selig sind, die da hungern Selig sind, die da dürsten nach Gerechtigkeit Ja, sie sollen satt werden." 2. "Tanz der Chassidim"
- (3:12) "Selig sind, die da hier weinen Ja, sie sollen später lachen." (5:07)

(5:59)

B-Seite:

- "Selig sind, die da willig arm sind Ja, ihrer ist das Himmelreich." (3:10)
- "Selig sind, die da Leid klagen Ja, sie sollen getröstet werden." (3:39) 3. "Selig sind, die Sanftmütigen Ja, sie werden einst die Erde erben." (2:30)
- 4. "Selig sind, die da reinen Herzens sind Ja, sie sollen Gott schauen."
- "Ja, sie sollen Gottes Kinder heißen Agnus dei, Agnus dei."

Texte: Matth.-Evangelium Bearbeitet: Florian Fricke

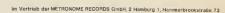
Alle Titel sind komponiert und arrangiert von: Florian Fricke

Florian Fricke Produziert von: Reinhardt Langowski***/ Fopol Vuh Die LP wurde aufgenommen: Baumburg/Altenmarkt und Stommeln/Köln Tonmeister: Dieter Dierks

Assistent: Heiner Photos: Bettina/Kranz Cover-design: Ingo Trauer/Richard J. Rudow

* Bei "Tanz der Chassidim", "Selig sind, die da hier weinen" "Selig sind, die Sanftmütigen" "Selig sind, die da willig arm sind" ** Als Gast mit freundlicher Unterstützung von WEA





POPOLVUH

MUSIC FROM WERNER HERZOG FILMS SOUNDTRACKS

FITZCARRALDO · AGUIRRE · NOSFERATU · HERZ AUS GLAS



POPOLVUH

MUSIC FROM
WERNER HERZOG FILMS
SOUNDTRACKS

FITZCARRALDO · AGUIRRE · NOSFERATU · HERZ AUS GLAS

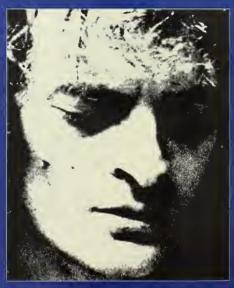
ide

- 1) Engel der Luft (Fitzcarraldo) 2:40 F. Fricke
- 2) Wehe Khorazin (Fitzcarraldo) 5:30
- 3) Im Garten der Gemeinschaft (Fitzcarraldo) 4:45
 - 4) ... als lebten die Engel auf Erden 2:15 (Fitzcarraldo)
 - F. Fricke 5) Lacrimé di rei (Aguirre) 6:15 F. Fricke

Side 2

- 1) Höre, der du wagst (Nosferatu) 1:45
- 2) Brüder des Schattens Söhne des Lichts 16:30 (Nosferatu) F. Fricke
 - 3) Die Umkehr (Herz aus Glas) 1:15 F. Fricke / D. Fichelscher

all songs written and composed and arranged by Florian Fricke / POPOL VUH produced by Florian Fricke publ. by Autobahn Musik / Edition modern



Musicians:

Florian Fricke - piano + vocals

Daniel Fichelscher - guitar + percussions

Conny Veit - guitar

Renate Knaup - vocals

Djong Yun - vocals Susan Goetting - english horn

Bob Eliscu - oboe

Al Gromer - sitar

Chor Ensemble

der Bayerischen Staatsoper München

produced by:

Florian Fricke / POPOL VUH

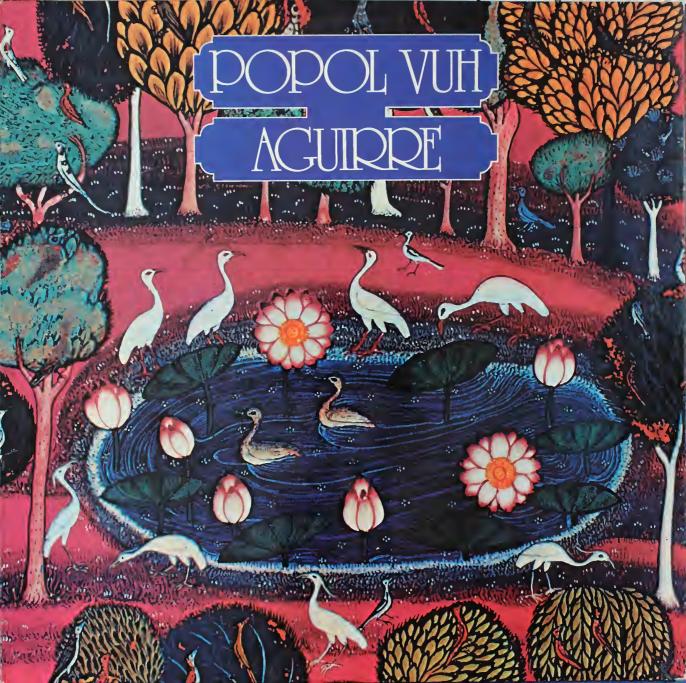
re-mastering by:

Peter Leopold / CONCORDE STUDIO München

executive producer: Gerhard Augustin

POPOL VUH contact: GAMMAROCK MUSIC GMBH Oettingenstraße 66 8000 München 22, West Germany









MUSIC FROM THE FILM "AQUIRRE"

SIDE 1:

AGUIRRE I (Fricka)

MORGENGRUSS II
(Fichalscher) AGUIRRE II (Fricka) **AGNUS DEI** (Fricka)

SIDE 2:

VERGEGENWAERTIGUNG (Fricke)

Florian Fricke: Piano, Spinatt Danial Fichelscher: E & A Guitar, Parcussion Djong Yun: Vocal

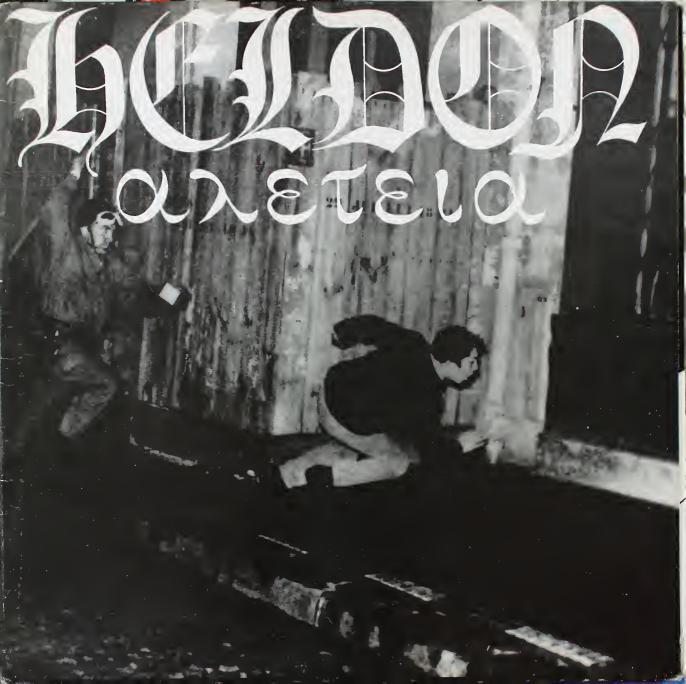
Producad by Popol Vuh for Ohr Musik Racordad at Bavaria Tonstudio, Munich Arrangad by Florian Fricka



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GEMA

33 1/3
STEREO

Soile 2:

1. Ufo (10:15) / 2. Der LSD March Supervised By D. 2. Der LSD March Supervise



SIDE I STEREO 33½ YLR:22003-A) MADE IN JAPAN DANZINDAN-POJIDON INOYAMA LAND 1. SHÜFFER (4:45) 2. POKALA (2:24) 3. GLASS CHAIM (3:23) 4. PON (3:00) SSER (4:14)















1. MIZUE (2:32)
2. COLLECTING NET (5:00)
3. APPLE STAR (5:58)
4. MEINE REFLEXION (3:44)
5. 8.31 (2:31)
5. 8.31 (2:31)





Face A BACK TO CRUELTY 244 (Pascal Darcel) WANDA'S LOVING BOY 4:11 (Pascal Darcel) WANDA'S LOVING BOY 4:11 (Pascal Darcel) STAIRS AND HALLS 3:47 (Pascal Darcel) SILENT WORLD 5:07 (Pascal Darcel) © 1881 CLOUSEAU © 1981 C.B.H. Product par STEVE NYE CO70-72302 CO70-72302 CO70-72302 CO70-72302 CO70-72302 CO70-72302 CO70-72302 CO70-72302 CO70-72302









SIDE 1 STEREO UAS-5591

Produced by Help Yourself & Anton Mathews A Headley Production

HELP. YOURSELF



Strange Affair

1. STRANGE AFFAIR - 3:21

2. BROWN LADY - 4:42



SIDE 2 **STEREO** UAS-5591

Produced by Help Yourself & **Anton Mathews** A Headley Production

HELP YOURSELF



Strange Affair

1. HEAVEN ROAD — 4:15

2. THE ALL ELECTRIC FUR TRAPPER — 9:31

3. MANY WAYS OF MEETING — 3:53

Written by Malcolm Morley
Published by Wellchart Music ASCAP

Published by Wellchart Music ASCAP

NAC., LOS ANGELES, CALIFORNIA 90028 1. HEAVEN ROAD - 4:15



STEREO

CHAPTER THREE MANFRED MANN

SIDE ONE



24-4013 (POLP 80043)

- 1. TRAVELLING LADY 5:48
- 2. SNAKESKIN GARTER 5:48
- 3. KONEKUF 5:58

4. SOMETIMES 2:38

5. DEVIL WOMAN 5:27

FOLYDOR INCORPORATED, NEW YORK, N. T.



STEREO

CHAPTER THREE MANFRED MANN

SIDE TWO



24-4013 (POLP 80044)

- 1. TIME 7:32
- 2. ONE WAY GLASS 3:30
- 3. MISTER YOU'RE A BETTER MAN THAN 1 5:10
- 4. AIN'T IT SAD 1:58
- 5. A STUDY IN INACCURACY 4:08

5. A STODT IN INACCORACT 4:08

6. WHERE AM I GOING 2:45

6. WHERE AM I GOING 2:45

POLYDOR INCORPORATED, NEW TORK.



SUPERFICIAL MUSIC **BERNARD SZAJNER**

SIDE ONE
© 1981
Symetric Music

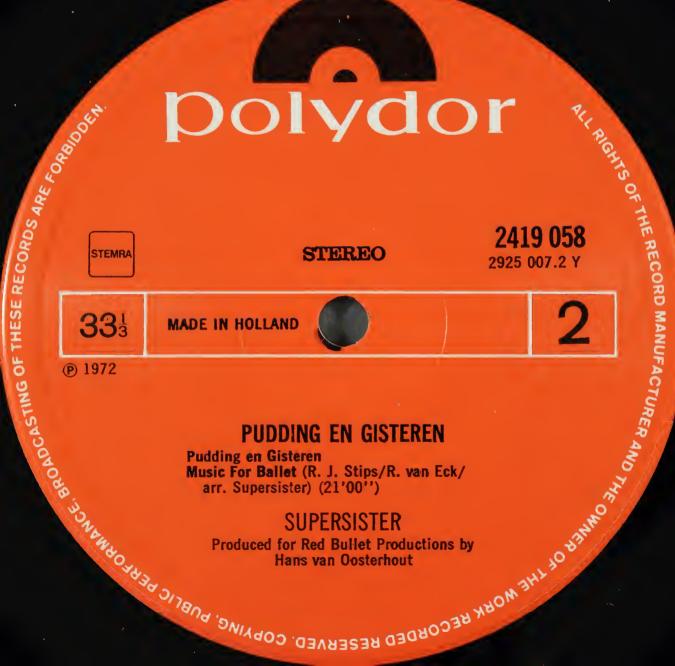
Superficial Music 1 (8.42)
Superficial Music 2 (2.44)
Superficial Music 3 (5.08)
Superficial Music 3 (5.08)
Superficially Accelerated Edits (0.14)
Composed by Szajner

Composed by Szajner

Composed by Szajner









ZU-EP-100

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side a i. O.A.O. ii. ON SADISM

MATERIAL Temporary Music 1

All compositions: B. Laswell, C. Cultreri, M. Beinhorn, F. Maher. Produced by Giorgio Gomelsky.

- (P) Roads of Music, BMI 1979.
- ©Zù Records 1979.

ZÙ-EP-100

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side b

i. WHITE MAN
ii. PROCESS/MOTION

MATERIAL Temporary Music 1

All compositions: B. Laswell, C. Cultreri, M. Beinhorn, F. Maher.
Produced by Giorgio Gomelsky.

- PRoads of Music, BMI 1979.
- © Zù Records 1979.





BROTHER MAZE JACKSON preaches about

"S-T-R-E-A-K-I-N-G"

Cherotee Album Corporation Fairmount, Georgia





BSLP 120B

BROTHER MAZE JACKSON

Preaches About

"S-T-R-E-A-K-I-N-G"(Part 2)

Cherokee Album Corporation Fairmount, Georgia



FREQUENCY STEREOPHONIC SOUND

SPEED 33-1

Side

6LS+ 7YZ

IN A MONASTERY GARDEN

Band 1—IN A MONASTERY GARDEN

Band 2—WEDGWOOD BLUE

Band 3—IN A CHINESE TEMPLE GARDEN

Band 4—THE SANCTUARY OF THE HEART

Band 5—'APPY 'AMPSTEAD

(Ketèlbey)

THE NEW SYMPHONY ORCHESTRA

OF LONDON

ROBERT SHARPLES

Conductor:

Made in England



FULL FREQUENCY STEREOPHONIC SOUND

SPEED 33-1



Side

0857'TYZ

IN A MONASTERY GARDEN

Band 1—IN A PERSIAN MARKET

Band 2—THE PHANTOM MELODY

Band 3—BELLS ACROSS THE MEADOWS

Band 4—IN THE MYSTIC LAND OF EGYPT

(Ketèlbey)

THE NEW SYMPHONY ORCHESTRA

OF LONDON

ROBERT SHARPLES

Conductor:

Made in England

MASTERWORK

THE MUSIC OF ARNOLD SCHOENBERG, VOL. 5 ROBERT CRAFT Conducting



M2S 752 MS 6922 **NONBREAKABLE**



SIDE XSM 114216



SUITE FOR STRING ORCHESTRA

- 1. I Ouverture
 - 2. II Adagio
 - 3. III Menuet

3. III - Menuet
4. IV - Gavotte
5. V - Gigue
THE COLUMBIA SYMPHONY
STRINGS

STEREO

MASTERWORKS", MARCAS REG. PRINTED

MARCAS REG. PRIN



THE MUSIC OF ARNOLD SCHOENBERG, VOL. 5 **ROBERT CRAFT** Conducting



M2S 752 MS 6922 **NONBREAKABLE**



SIDE 4 XSM 114219



BRAHMS: PIANO QUARTET IN G MINOR, Op. 25 (Conclusion) Orchestrated by Arnold Schoenberg

- 1. II Intermezzo: Allegro, ma non tanto
- 2. III Andante con moto
- 3. IV Presto: Rondo alla Zingarese

COLUMBIA. STEREO
MARCA CHICAGO SYMPHONY ORCHESTRA

CHICAGO SYMPHONY ORCHESTRA

COLUMBIA:

MASTERWORKS", MARCAS REG. PRINTED IN J.S.P.

MASTERWORKS", MARCAS REG. PRINTED IN J.S.P.



THE MUSIC OF ARNOLD SCHOENBERG, VOL. 5
ROBERT CRAFT Conducting



M2S 752 MS 6923 NONBREAKABLE



SIDE 2 XSM 114217



SIX SONGS, Op. 8

- 1. I Natur
- 2. IV Nie ward ich, Herrin, müd'
- 3. V Voll jener Süsse
- 4. VI Wenn Vöglein Klagen
- 5. III Sehnsucht
- 6. II -Das Wappenschild

IRENE JORDAN, Soprano
THE COLUMBIA SYMPHONY
ORCHESTRA

STEREO

"360 SUN J.S.P.

ORCHESTRA

STEREO

MASTERWORKS", MARCAS REG. PRINTED IN J.S.P.

MARCAS REG.



ARNOLD SCHOENBERG, VOL. 5 **ROBERT CRAFT** Conducting



M2S 752 MS 6923 NONBREAKABLE



SIDE 3 XSM 114218



1. FRIEDE AUF ERDEN, Op. 13

ITHACA COLLEGE CONCERT CHOIR PIANO QUARTET IN G MINOR, Op. 25 (Beginning)

Orchestrated by Arnold Schoenberg 2. I - Allegro
CHICAGO SYMPHONY ORCHESTRA

COLUMBIA:

MASTERWORKS", MARCAS

REG. PRINTED IN J.S.P.

MARCAS

MARCAS

MARCAS

MARCAS

MARCAS 2. I - Allegro

LONG



WIRED FOR SOUND

1-REFLECTIONS IN THE WATER (Paul Francis Webster-John Jacob Loeb) 2-TI-PI-TIN (Maria Grever-Raymond Leveen)

THE NIGHT (Johnny Mercer-Harold Arlen)

4-IN THE STILL OF THE NIGHT (Cole Porter) 5-MAKIN' WHOOPEE (Gus Kahn-Walter Donaldson)

> 6-LONELY GUITAR (Sid Ramin-Marty Gold)

> > Marty Gold

(G4PP-6172)

A PRODUCT OF RADIO CORPORATION OF AMERICA MADE IN 11.5. ...

FIDELITY

LONG



WIRED FOR SOUND

1-STELLA BY STARLIGHT (Ned Washington-Victor Young) 2-YOU'RE THE TOP (Cole Porter)

3-WHISTLE WHILE YOU WORK

(Larry Morey-Frank Churchill) 4-A FOGGY DAY (George and Ira Gershwin)

5-MOOD INDIGO (Ellington-Mills-Bigard)

6-A BLUES SERENADE (Parish-Signorelli)

PRODUCT OF RADIO CORPORATION OF AMERICA -MADE IN U.S.A. Marty Gold

1054 (G4PP-6173) ORTHOPHONIC" HIGH FIDELITY

GEMA

76.21 211-01-1



STEREO / 33 **CEL 005**

SIDE 1

TIBETAN BELLS II **Henry Wolff & Nancy Hennings** JOURNEY TO THE END 24:15

A 1. Continuum/Warp (Henry Wolff) 2:08
2. The Illusory Body (Henry Wolff & Nancy Hennings) 4:11

3. Skybells I (Nancy Hennings) 2:35

4. Shadow and Distances (Hamza El Din) 3:07

5. Skybells II (Nancy Hennings) 2:33

6. The Silver Eye (Henry Wolff) 4:10

B 1. The Sword Behind the Buddha-Smile (Henry Wolff & Nancy Hennings) 2:03

2. The Seven Sounds of Dissolution (Henry Wolff & Nancy Hennings) 3:28 © & P 1981 by

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All Celestial Farmonies

GEMA

76.21 211-01-2



STEREO / 33 CEL 005 SIDE 2

TIBETAN BELLS II Henry Wolff & Nancy Hennings

THE ENDLESS JOURNEY 23:40

1. Leaving the Body (Henry Wolff) 7:15
2. Astral Plane (Henry Wolff) 5:03
3. Through the Vold
(Henry Wolff & Nancy Hennings) 11:22

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Celestial Harmonies

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45 RPM

S.J.-711-A-84 Time: 6:48 A Ronnie I./ R.T.L. Production

FUNKY GROOVE

(Bernard Jones)

REASON TO LIVE

Music by J. Fetter

Effect Music (BMI) - Mixed by J. Brown at Broadway South, Fairlawn, N.J.



45 RPM S.J.-711-B-84 Time: 6:30 A Ronnie I./ R.T.L. Production

(INSTRUMENTAL)

(Bernard Jones)

REASON TO LIVE

Music by J. Fetter

Effect Music (BMI) - Mixed by J. Brown at Broadway South, Fairlawn, N.J.

SIDE A
DANCE IT DOWN 9:00

DANCE IT DOWN+4-30 DANCE IN DUB-4-30

45 RPM

TIME SIGNATURES PUBLISHING, BMI

A POOL PRODUCTION



· MOMENT

MADE IN USA
© & P 1983 MOMENT PRODUCTIONS
P.O. BOX 12424
AUSTIN, TEXAS 78711

I

SIDE B

JAMAICA RUNNING 5-40 JAMAICA RESTING 3-14

45 RPM

TIME SIGNATURES PUBLISHING, BMI

A POOL PRODUCTION

1

· MOMENT ·



Long Playing Microgroove

KEY records



LOS ANGELES 46, U.S.A. VICK KNIGHT, owner

KLP-966

Made in U.S.A.

100% Anti-Static
Long-Life Perfect-Fidelity
POLYMAX



Side nonbreakable 33½ RPM

THE TWO FISTS
OF COMMUNISM
By
FATHER FREDRICK BECKA, M.M.

PART 1

Time 22:30

Opinions Expressed Herein Are Those of the Speaker and do Not Necessarily Reflect Opinions of Manufacturer or Sales Agents



Long Playing Microgroove

KEYrecords



LOS ANGELES 46, U.S.A. VICK KNIGHT, owner

KLP-966

Made in U.S.A.

100% Anti-Static
Long-Life Perfect-Fidelity
POLYMAX



Side 2
nonbreakable
33½ RPM

THE TWO FISTS
OF COMMUNISM
By
FATHER FREDRICK BECKA, M.M.

PART 2

Time - 23:00

Opinions Expressed Herein Are Those of the Speaker and do Not Necessarily Reflect Opinions of Manufacturer or Sales Agents

OR MONAURAL PA ALDOUS HUXLEY

SPEAKING PERSONALLY

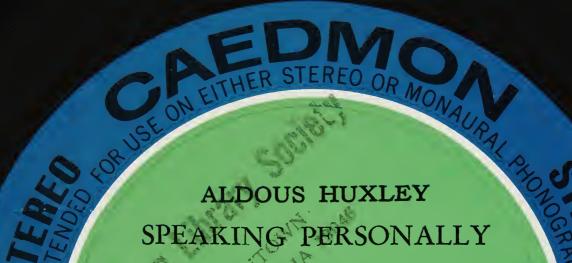


writing. Caedmon Reconstitutional of the control of 1: Early Writings, 11:16

2: Influences, 11:08

P 1973 Record Supervision Limited

Recorded July 7, 11, 1961



Side 4 21:55

1: The Development of a
General Idea, 11:08

2: In America, 5:02

3: On Drugs, 5:35

P 1973 Record Supervision Limited

Recorded July 7, 11. 1961

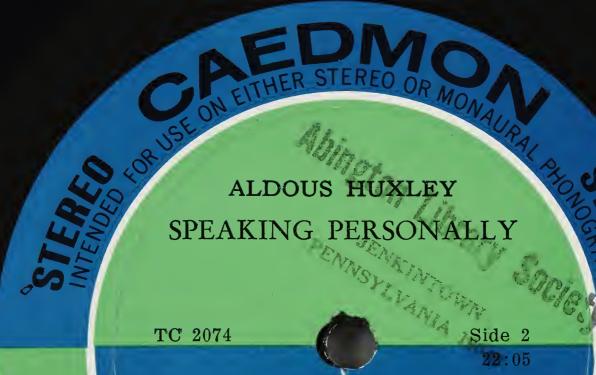
Recorded July 7, 11. 1961 1: The Development of a
General Idea, 11:08

2: In America, 5:02

3: On Drugs, 5:35

P 1973 Record Supervision Limited

Recorded July 7, 11, 1961



TC 2074

1: On Chaucer and Psychology, 4:13

2: Freud and the development of social consciousness during the Victorian era, 5:55

3: On D. H. Lawrence, 11:57

P 1973 Record Supervision Limited

Recorded July 7, 11, 1961



VALVOLINE

SIDE ONE 331/3 RPM

VALVOLINE **FOR**

YOUR LISTENING PLEASURE

SIDE TWO 331/3 RPM



ELECTRIC NEWSPAPER
HIROSHIMA DAY
USA VS UNDERGROUND



GET 1012





TWO SUNS WORTH MORNING GLORY

SRF-67573 Side 1



A Stereophonic High Fidelity Recording

1. NEED SOMEONE - 4:28

2. I CRY - 2:34

3. HEY LITTLE GIRL - 2:22

4. STONE GOOD DAY - 4:00

5. EVEN WHEN I'M UP I'M DOWN - 5:20

Produced by Abe "Voco" Kesh
All Tunes Arranged by Morning Glory



TWO SUNS WORTH MORNING GLORY

SRF-67573 Side 2



1. JELLY GAS FLAME - 4:38

2. I SEE A LIGHT - 3:12

3. LIVE FOR TODAY - 3:12

4. POINT OF NO RETURN - 5:02

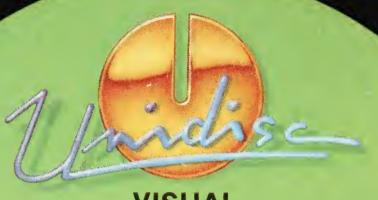
5. SO GLAD BEING HERE - 3:37

Produced by Abe "Voco" Kesh All Tunes Arranged by Morning Glory



THE MUSIC GOT ME

SPEC 1344



VISUAL

SPEC-1344



SIDE A 33 1/3 RPM

THE MUSIC GOT ME

(B. Jarvis, J. Smith)

Produced by Boyd Jarvis

A Sure Shot Mix By Tony Humphries
Publisher: Blue Image Music (PRO)

1983 PRELUDE RECORDS

P 1983 PRELUDE RECORDS

1988 UNIDISC PRODUCTIONS (INT'L) LTD



SPEC-1344



SIDE B 33 1/3 RPM

1. THE MUSIC GOT ME 7:27

2. (Dub Mix) 7:55
(B Jarvis, J. Smith)

Produced by Boyd Jarvis

Mixed by Shep Pettibone

Publisher: Blue Image Music (PRO)

© 1983 PRELUDE RECORDS

(© 1988 UNIDISC PRODUCTIONS (INT'L) LTD

(D 1988 UNIDISC PRODUCTION



JF004

33RPM Side A

EDWIN STAR

I WANNA DO MY THING

5:22

12" VERSION

JF004

33RPM Side B

ASHA PUTLI

SPACE TALK

5:29



CONVERTION

Time: 9:46 SPV 61-A **STEREO**



PROMOTION COPY NOT FOR SALE SIDE ONE

SWEET THING

(Leroy Burgess)

Famous Music, Caliber Music/ASCAP

Produced by Greg Carmichael for Helly-O Productions Mixed by John Morales & Sergio Munzibai "An M & M Mix"

Society, Inc.
Recorded in USA

The recording society of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of this recording is prohibited by Federal law and subject to command prosecution of the condition of the conditio



CONVERTION

Time: 5:09 SPV 61-B **STEREO**



PROMOTION COPY NOT FOR SALE SIDE TWO

SWEET THING - Short Version

(Leroy Burgess)

Famous Music, Caliber Music/ASCAP

Produced by Greg Carmichael for Helly-O Productions Mixed by John Morales & Sergio Munzibai "An M & M Mix"

MCMLXXXII Vanguard Recording
Society, Inc.
Recorded in USA

reproduction of this recording is prohibited by Federal law and subject to timinal prosecution.



DMD 387

KEEP THE FIRE BURNING

(Willie Hutch)

GWEN McCRAE

33 1/3 RPM

STEREO



Produced by Webster Lewis for Webo Productions Assistant Producer: James Gadson Pub., Warner-Tamerlane Publishing Corp./ It's The Song Music, BMI From Atlantic LP 80019 -

"ON MY WAY"

Time: 6:54

Vocal

(P) 1982 Atlantic Recording Corp.
ST-DM-43906-SP

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BOYSTOWN GANG REMIX

SIDE A

Published by Moby Dick Records (ASCAP) BTG-234-A 331/3 RPM

CRUISIN' THE STREETS

(INSTRUMENTAL)

(Bill Motley)

Disco Remix by Craig Morey - "Trip" Ringwald - Mike Lewis

Produced by Bill Motley
© © 1981 Moby Dick Records
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BOYSTOWN GANG REMIX

SIDE B

Published by Jobete Music Co., Inc. (ASCAP)



BTG-234-B 331/3 RPM

REMEMBER ME/AIN'T NO MOUNTAIN HIGH ENOUGH SUITE

(Ashford/Simpson)

Disco Remix by Joe La Greca Denis Le Page

Produced by Bill Motley
© © 1981 Moby Dick Records
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Bedrock Records

Tijuana Groove is in the air Moonface mix

Bed 12r Side A



Written and produced by J. A. Lima, E. Meneses, J. L. Adelantado and W. Sanjuan. Contact House Works: 34 93 2654974. B. Remix and additional production by Moonface (Phil Thompson).

© 2001 Bedrock Music Ltd. © 2001 Bedrock Music Ltd. Manufactured in the UK. www.bedrock.org.uk

Bedrock Records

Tijuana Groove is in the air Simon's future dreams mix Mad noise/Space echo

Bed 12r Side A

Written and produced by J. A. Lima, E. Meneses, J. L. Adelantado and W. Sanjuan. Contact House Works: 34 93 2654974. A. Remix written and produced by Simon Pearson. Keyboards by Greg Sankovich. © 2001 Bedrock Music Ltd. © 2001 Bedrock Music Ltd. Manufactured in the UK. www.bedrock.org.uk

KING OF PAIN

(Words & Music by Sting) (From the A & M album "SYNCHRONICITY" — AMLX 63735) VIRGIN MUSIC (PUBLISHERS) LIMITED

AMX 176

Side 1
4.59
AMX 176-A
© 1983 A & M
Records Ltd.
MCPS/BIEM
45 r.p.m.

STEREO

THE POLICE
Produced by HUGH PADGHAM
and THE POLICE

PRECORDS

Original sound
recording made
by A & M
Records Ltd.
Made in England

THE POLICE
Produced by HUGH PADGHAM
and THE POLICE

PROMITE PRECORDED WORK RESERVED - UNAUTHORISED COPYING PUBLIC PREFERMING. Side 1





VIRGIN MUSIC (PUBLISHERS) LIMITED

AMX 176

Side 2



Side 2
5.05
AMX 176-B
® 1984 A & M
Records Ltd.
MCPS/BEM
45 r.p.m.
STEREO

THE POLICE
Recorded by EDDIE OFFORD. Mixed by
TIM SUMMERHAYES and THE POLICE
Recorded by EDDIE OFFORD. Mixed by
TIM SUMMERHAYES and THE POLICE
Recorded by EDDIE OFFORD. Mixed by
TIM SUMMERHAYES and THE POLICE
Recorded by EDDIE OFFORD. Mixed by
TIM SUMMERHAYES and THE POLICE
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RECORDS



SIDE 1



A NUMBER OF NAMES



ORFC 027
(BMI) 1. 6:18

1. SKITSO (You're My Friend)
(Short Vocal Version)
2. SHAREVARI (Vocal Version)
(1 & 2 by Paul Lesley, Sterling Jones. Roderick Simpson)
Little Penguin/ Syrbil Music

SKITSO produced by Tom Conner, Rob Martens, and A NUMBER OF NAMES
For Capriccio Records
SHAREVARI produced by A NUMBER OF NAMES
and arranged by Robert Taylor and Judson Powell

(P)©1982 - Quality Records

P(CARDS, 380 BIRCHMOUNT ROAD.



SIDE 2

A NUMBER OF NAMES



1. SKITSE
(Long Vocal Version)
2. SHAREVARI
(Instrumental Version)
(1 & 2 by Paul Lesley, Sterling Jones, Roderick Simpson)
Little Penguin/ Syrbil Music
SKITSO produced by Tom Conner, Rob Martens, and A NUMBER OF NAMES
For Capriccio Records
SHAREVARI produced by A NUMBER OF NAMES
and arranged by Robert Taylor and Judson Powell

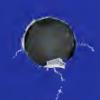
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©1980 Leon Lowman

PART I OF II

Side A Time: 18:07

009017 - A



33 1/3 RPM Stereo

LEON LOWMAN · SYNTHESEAS

- 1. LISTEN (2:45)
- 2. TEARS BEHIND THE SMILE (3:30)
- 3. FLUORESCENT FUNK (3:02)
- 4. FRIENDS (5:50)
- 5. LIQUID DIAMONDS (2:57)

©1980 Leon Lowman

PART I OF II

Side B Time: 17:55 009017 - B



33 1/3 RPM Stereo

LEON LOWMAN · SYNTHESEAS

- 1. ECLIPSE (3:14)
- 2. ANDREA (3:33)
- 3. OPEN (3:00)
- 4. EASY EXPRESS (5:18)
- **5. YA VOY (2:50)**

Proletarian (Gustavson)

Petty-Bourgeois (Pembroke)

Pedagogue (Gustavson)

WAM

G

TEOSTO
NCB
All rights
reserved
LRLP 92 A
Stereo

stavson)
nine (Gustavson)
(Pembroke)
nsphere (Pohjola-Gustavson)
vson)

TEOSTO
NCB
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reserved
LRLP 92 B
Stereo

ader (Gustavson)
tist (Pohjola)
astro Mercy (Pembroke)
het (Gustavson)
arveiry Skimmer (Pembroke) Planetist (Pohjola) Prophet (Gustavson)

COLUMBIA

THE MILLENNIUM BEGIN



CS 9663



SIDE 1 XSM 136542



- 1. PRELUDE -D. Rhodes R. Edgar-
- 2. TO CLAUDIA ON THURSDAY -J. Stec M. Fennelly-
- 3. I JUST WANT TO BE YOUR FRIEND -C. Boettcher-
 - 4. 5 A. M. -S. Salisbury-
 - 5. I'M WITH YOU -L. Mallory-
 - 6. THE ISLAND -C. Boettcher-

T. SING TO ME -L. Mallory
7. SING TO ME -L. Mallory
8. COLUMBIA: STEREO "360 SOUND"

8. COLUMBIA: STEREO IN U.S.A.

2. SINTED IN U.S.A. STEREO "360 S.A. MARCAS REG. PRINTED IN U.S.A.

COLUMBIA THE MILLENNIUM BEGIN

- 1. IT'S YOU -M. Fennelly J. Stec-
- 2. SOME SUNNY DAY -L. Mailory-
- 3. IT WON'T ALWAYS BE THE SAME -M. Fennelly - J. Stec-



CS 9663



SIDE 2 XSM 136543



- 4. THE KNOW IT ALL -C. Boettcher-
 - 5. KARMIC DREAM SEQUENCE #1
 - -C. Boettcher L. Mailory-
 - 6. THERE IS NOTHING MORE TO SAY
 - -C. Boettcher M. Fennelly L. Mailory-7. ANTHEM (Begin) -C. Boettcher - S. Salisbury

SOUND STEREO "360 SOUND STEREO IN U.S.A. O. COLUMBIA", MARCAS REG. PRINTED IN J.S.A.

JUDY HENSKE - JERRY YESTER **FAREWELL ALDEBARAN**

All selections copyrighted for the world by Third Story Music and Barmpatomph Musik, BMI



All selections produced by J. Yester and Z. Yarlovsky

- 1. SNOWBLIND 3:07
- 2. HORSES ON A STICK 2:10
- 3. LULLABY 2:55
- 4. ST. NICHOLAS HALL 3:35

4. ST. NICHOLAS HALL 3:35
5. THREE RAVENS 3:30

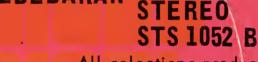
Lyrics by J. Henske, music by J. Yester:
except "Snowblind" by Henske-Yester-Yanovsky

PROPRIED TO THE PROPRIED TO THE PLANT OF BIZARRE INC., 5455 WILSHIRE BLVD."

SUITE 1700, OF BIZARRE INC., 5455 WILSHIRE BLVD."

JUDY HENSKE - JERRY YESTER FAREWELL ALDEBARAN

All selections copyrighted for the world by Third Story Music and Barmpatomph Musik, BMI





All selections produced by J. Yester and Z. Yanovsky

- 1. RAIDER 5:12
- 2. MRS. CONNOR 2:17
- 3. RAPTURE 4:09
- 4. CHARITY 3:17

4. CHARITY 3:17

5. FAREWELL ALDEBARAN 4:21

Lyrics by J. Henske, Music by J. Yester

Lyrics by J. Henske, Music by J. Yester

Proposition of BIZARRE INC., 5455 WILSHIRE BLVD., SUITE 1700, LOS ANGELLES.











STEREO P 1973

HENRY COW SIDE ONE

Nirvana for Mice/Frith Amygdala/Hodgkinson Teenbeat Introduction/Henry Cow Teenbeat/Frith/Greaves All titles published by Virgin Music Publishers Ltd

C Virgin Records



STEREO (P) 1973

V.2005-B

HENRY COW SIDE TWO

Extract From 'With the Yellow Half-Moon and Blue Star/Frith

Teenbeat Reprise/Frith

The Tenth Chaffingh / Hapry Cow

The Tenth Chaffinch/Henry Cow
Nine Funerals of the Citizen King/Hodgkinson

All titles published by Virgin Music Publishers Ltd

© Virgin Records

SQST HM-58.009 A (066 A 425 S 1) Seits 1 Coemic News LERMIETUNG. AUFFUHRUN S S. SENDUNG, VORBEHALTEN KM 58.009 MADE IN GERMANY BY METRONOME RECORDS GMBH

SQST-KM-58.009-B (0664.425 S 2) Seite 2 Cosmic N YERMIETUNG. AUFFOHRUN ARM 3:10

S. DIE SANFTMUTIGEN 2:30

4. REINES HERZ 2:33

5. AGNUS DEI 2:39

(Text und Musik von Florian Fricke)

POPOL VUH

ANDE IN GERMANY JONN BER UND

ALLE URHEBUNG TOTALE ISTUNGS

POPOL VUH SOUNDTRACKS er Luft (Fitzcarraldo) F. Fricke 2:40 / 2. Wehe Khorazin (F. Fricke 5:30 / 3. Im Garten der Gemeinschaft (Fitzcarralde 4:45 / 4....als lebten die Engel auf Erden (Fitzcarralde 2:15 / 5. Lacrimé di ref (Aguirre) F. Fricke 6:15 written and composed and arranged by Florian Fricke - produced by Florian Fricke by Autobahn Musik / Edition modern Made in Germany

ALLE URHEBER. UNDLEISTUNG

POPOL VUH SOUNDTRACKS der du wagst (Nosferatu) F. Fricke 1:45 / 2. Brüder des ens - Söhne des Lichts (Nosferatu) F. Fricke 16:30 / Vmkehr (Herz aus Glas) F. Fricke / D. Fichelscher) 1:15 vritten and composed and arranged by Florian ricke - produced by Florian Fricke v Autobahn Musik / Edition modern Made in Germany

CHUTZRECHTE

POPOL VUH AGUIRRE

MUSIC FROM THE FILM "AGUIRRE"

GEMA LL 4124
33 1/3
20 21275-8
STEREO

Vergegenwa

Florian Fricke
Daniel Fichelscher: EDjong Yun Aguirre I (Fricke) / Morgengruß II (Fichelscher) / Aguirre II (Fricke) / Agnus Dei (Fricke)

SEITE A

SEITE B

Vergegenwärtigung (Fricke)

Florian Fricke: Piano, Spinett

Daniel Fichelscher: E- & A-Guitar, Percussion

Djong Yun: Vocal

KEIN VERLEIH! KEINE





PHILIPS

PHI





MAGMA



PHILIPS

PHI





MAGMA









American International Pictures, Inc.,

9033 WILSHIRE BLVD., BEVERLY HILLS, CALIFORNIA 90211

AMERICAN INTERNATIONAL PICTURES

PHONOGRAPH RECO

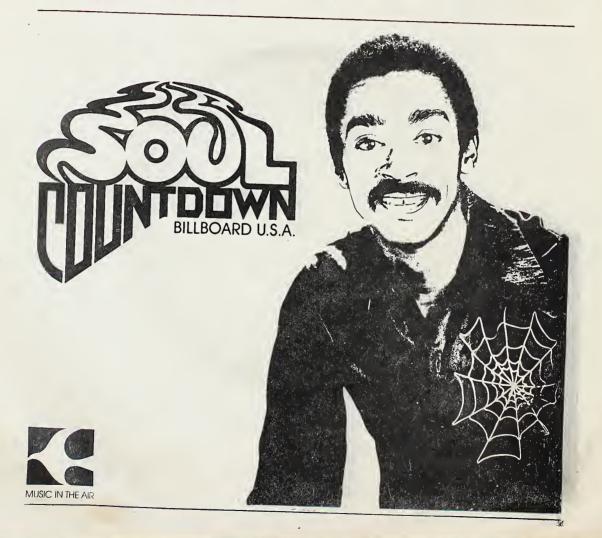
FRACILE

2403 2 M ave

Seattle, Un 28/2/

PHONOGRAPH RECORDS
FRAGILE
DO NOT
DROP

WHEN "SPIDER" COUNTS DOWN, YOUR RATINGS GO UP.



WHEN "SPIDER" COUNTS DOWN, YOUR RATINGS GO UP.



The host of a three hour nightly show on WLAC, Nashville, "Spider" Harrison has established himself as a dynamic, distinctive radio personality with a very special flair for capturing the tempo and style of today's Soul sound.

Now, "Spider" can be part of your station line-up: as host of BILLBOARD SOUL COUNTDOWN, U.S.A., a three hour weekly program from Music in the Air's Syndicated Programming division.

Each week, your listeners will follow "Spider" Harrison as he counts down the top 40 hits from <u>Billboard</u> Magazine's Hot Soul Singles chart. Interleafed between disks there's commentary and lively, revealing interviews with major Soul artists. Also, special reports from a pair of top "ournalists on the Soul scene:

<u>Billboard's "Soul Sauce" editor Jean Williams from Los Angeles and discoeditor Radcliffe Joe from New York.</u>

BILLBOARD SOUL COUNTDOWN, U.S.A., is a "natural" for any Soul station's schedule, or in fact for <u>any</u> station seeking a sure-fire stimulus for late night or weekend listening. With an already proven record of audience response it provides attractive opportunities for local sales, by associating advertisers with a recognizable personality and with the week's most popular Soul sounds. As "Spider" counts down from #40 to #1, you—and participating sponsors—can count on a rise in ratings and audience share.

Find out today how this exciting new program might fit into your own scheduling plans. For more information and rates, contact Barbara Stones at

MUSIC IN THE AIR

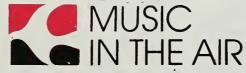
Billboard Publications, Inc. 1515 Broadway, New York, N.Y. 10036 Or phone (212/764-7310) or telex (620523)





331/3 RRM

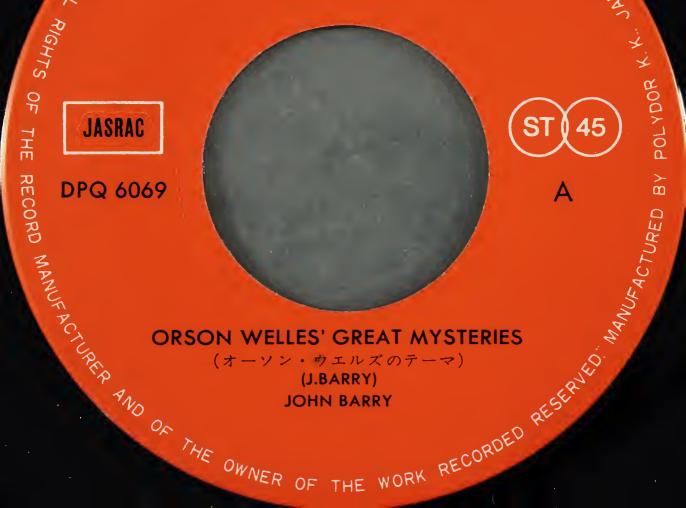
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(NR9813)

Oolydor STEREO



POLYDOR K.K. JAPAN.

ΒY

ORSON WELLES' GREAT MYSTERIES

(オーソン・ウエルズのテーマ) (J.BARRY)

JOHN BARRY

ALL RIGHTS OF THE

JASRAC

olydor STEREO





BORN FREE (野生のエルザ)

(J.BARRY-D.BLACK) JOHN BARRY

ALL RIGHTS OF THE

JASRAC

THE

POLYDOR K. K.: JAPPN.

ANOTHER MANGY

RECORDS

Equinox Music



M-1004 EP HI-FI 331/3 RPM

SWEET YOUNG THING (2:41)

(Ed Cobb)

DON'T NEED YOUR LOVIN' (2:36)

(Dave Aquilar)

THE CHOCOLATE WATCHBAND

STILL ANOTHER SUBSIDIARY

ANOTHER MANGY

RECORDS

Helious Music Equinox Music



M-1004 EP HI-FI 33 1/3 RPM

MISTY LANE (3:05)

(Martin Siegel) .

SHE WEAVES A TENDER TRAP (2:33)
(Ed Cobb)

THE CHOCOLATE WATCHBAND

STILL ANOTHER SUBSIDIARY



FILMWAY/ PICTURE/

Beverly Hills, CA 90211

45 RPM Radio Spots



Production 8105

CR 4226

THE BURNING

Cut 1 -: 30 LAST YEAR

Cut 2 - : 30 FEAR



TRANS AMERICAN RELEASE



"SPREE AND ADAM & EVE"

COMBO RADIO SPOTS

Cut #1 - 60 seconds

Cut #2 - 30 seconds





*1979 American International Pictures, Inc. Beverly Hills, California 90211

45 RPM

Radio Spots

Side 1



Production 7809

CR 3989

METEOR

Cut 1 — :30 Outer Space & Ad Line

Cut 2 -: 30 Outer Space To You

Cut 3 -: 30 Nowhere A Sound Like This

Cut 4 -: 30 Cast/Credits and Ad Line



[©]1979 American International Pictures, Inc. Beverly Hills, California 90211

45 RPM

Radio Spots

Side 2

Production 7809

CR 3990

METEOR

Cut 5 — :30 Sean Connery

Cut 6 —: 30 Natalie Wood

Cut 7 — :30 Karl Malden

Cut 8 — :30 Henry Fonda



*1979 American International Pictures, Inc. Beverly Hills, California 90211

45 RPM

Radio Spots



7919 CR 3951

PG

JAGUAR LIVES

Cut 1 —: 60

Cut 2 -: 30

Cut 3 - :30





American International Pictures o 1979 American International Pictures, Inc.

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45 RPM

Radio Spots



7902

CR3880



THE EVICTORS

Cut 1 — :60

Cut 2 - :30

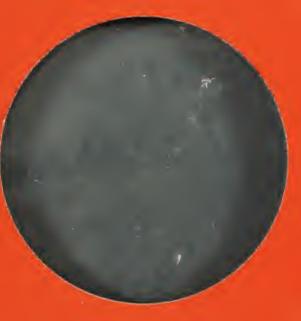




© 1977 American International Pictures, Inc.

Beverly Hills, California

45 RPM
Radio Spots



7802 CR 3733

YOUNG BLOOD

Cut 1 —: 60

Cut 2 — :30





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Beverly Hills, Ca. 90211

45 RPM Radio Spots



Production 8009

CR 4210

IT CAME . . . WITHOUT WARNING

Cut 1 -: 30

Cut 2 -: 30



© 1970 American International Pictures

SIDE 1



PRODUCTION #7009

"THE SWAPPERS"

Cut 1 - 30 seconds Cut 2 - 30 seconds







© 1972 American International Pictures



"5 CYCLE SHOCKER SHOW"

"Hell's Angels '69"
"Hell's Angels on Wheels"
"Wild Angels"
"Devil's Angels"
"Angels from Hell"

Cut #1 - :30





© 1972 American International Pictures



SIDE 1

PRODUCTION #7211/7217

COMBO RADIO SPOTS BLACULA & SLAUGHTER

Cut 1 - 60 seconds Cut 2 - 30 seconds



"THE GLORY STOMPERS"

AN AMERICAN INTERNATIONAL RELEASE

SIDE 1



Release No. AIP #6716

Cut #1-60 seconds

Cut #2 — 60 seconds

Cut #3 — 30 seconds

Cut #4 — 30 seconds

"THE GLORY STOMPERS"

AN AMERICAN INTERNATIONAL RELEASE

SIDE 2



Release No. AIP #6716

CHRIS NOEL ARM FORCES RADIO STAR
SPECIAL "GLORY STOMPERS"
RECORDED MESSAGE

Running Time 2 Minutes

(To be used with announcer introduction script from pressbook)

American Internationals

PICTURES

Side 1



Release No. AIP #6702

"THUNDER ALLEY"

Cut #1 — 60 second #1
Cut #2 — 60 second #2



PICTURES

Side 2



Release No. AIP #6702

"THUNDER ALLEY"

Cut #1 — 30 second #1 Cut #2 — 30 second #2

American Internationals

PICTURES

SIDE 1



Production #6717

"MARYJANE"

AN AMERICAN INTERNATIONAL RELEASE

Cut #1 - 60 seconds #1

Cut #2 - 60 seconds #2

American Internationals

PICTURES

SIDE 2



Production #6717

"MARYJANE"

AN AMERICAN INTERNATIONAL RELEASE

Cut #1 — 30 seconds #1

Cut #2 - 30 seconds #2